

Title - Approach ... abroad

Author - Drake, H.-B.

Accession No. 14823

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AN APPROACH  
TO ENGLISH LITERATURE

for Students Abroad

BY H. B. DRAKE

BOOK V



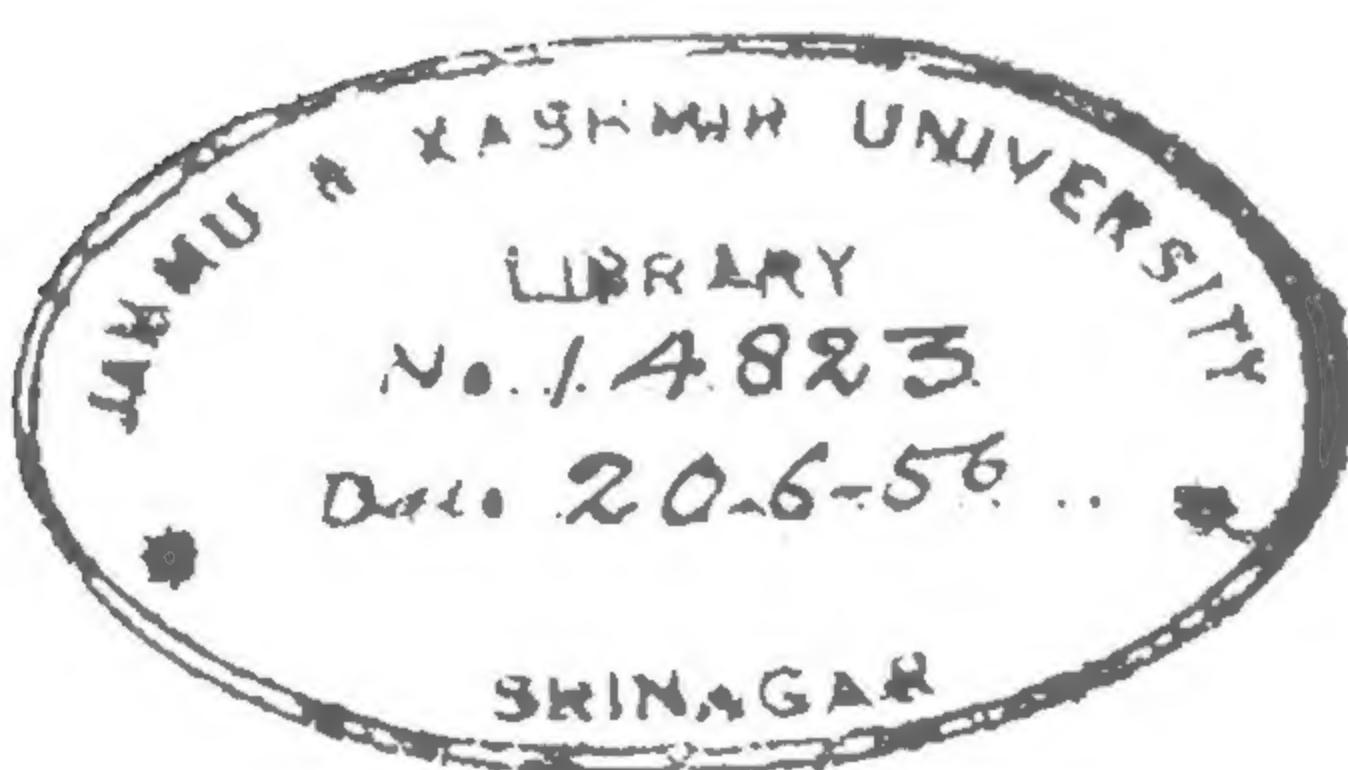
London  
Oxford University Press  
Geoffrey Cumberlege

*Oxford University Press, Amen House, London E.C.4*

GLASGOW NEW YORK TORONTO MELBOURNE WELLINGTON  
BOMBAY CALCUTTA MADRAS KARACHI CAPE TOWN IBADAN

*Geoffrey Cumberlege, Publisher to the University*

*Published 1950  
Fourth impression 1955*



*Printed in Great Britain by  
Butler & Tanner Ltd., Frome and London*

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## ACKNOWLEDGEMENTS

FOR PERMISSION to reprint copyright pieces, acknowledgement is made to the following :-

The Clarendon Press, for the passages from *Portrait of Socrates*, by SIR R. W. LIVINGSTONE, and for 'I Love all Beauteous Things' from ROBERT BRIDGES' *Shorter Poems*.

The Author and Messrs. Chatto and Windus, for 'The Intelligence of Birds' from *The Uniqueness of Man*, by JULIAN HUXLEY.

The Author and Messrs. Cassell and Co., for 'The Master' from *London River*, by H. M. TOMLINSON.

The trustees of the Conrad estate and Messrs. Methuen and Co., for 'West Wind' from *The Mirror of the Sea*, by JOSEPH CONRAD.

Mrs B. Ayrton Gould, for *Wander-Thirst*, by GERALD GOULD.

Messrs. Methuen and Co., for 'The Nature of Instincts' from *Social Psychology*, by W. McDougall.

The author and Messrs. Methuen and Co., for 'About Bathrooms' from *Light Articles Only*, by A. P. HERBERT.

Messrs. Constable and Co., for *The Spirit of Shakespeare*, by GEORGE MEREDITH.

Doubleday and Co. Inc. for 'The Gift of the Magi' from *The Four Million*, by O. HENRY (copyright 1906).

The literary executors and Messrs. Sidgwick and Jackson Ltd., for 'Heaven', reprinted from *The Collected Poems of Rupert Brooke*.

## ABBREVIATIONS

*arch.*, archaic, old.

*coll.*, colloquial (used in speech but not in serious writing).

*comp.*, compare.

*e.g.*, for example.

*fem.*, female, feminine.

*i.e.*, that is.

*lit.*, literally, exactly.

*m.*, male, masculine.

*met.*, metaphorical, figurative.

*opp.*, opposite.

*pers.*, person.

*poet.*, poetic (used chiefly in poetry).

*pop.*, popular (as used in ordinary speech though not strictly correct).

*pron.*, pronounced.

*sc.*, scientific.

*usu.*, usual meaning, usual use.

*abs. n.*, abstract noun.

*adj.*, adjective.

*adv.*, adverb.

*con. n.*, concrete noun.

*prep.*, preposition.

*v.*, verb.

↑ refers to the notes at the end of the extract.

*Note*: Words printed in italics need not be mastered as they are archaic, poetic, or technical.

## NOTE

THIS BOOK makes a close approach to English literature in its original form. Passages have been abridged when that was necessary, but not adapted in style. The general principles underlying the earlier volumes in the series have been continued, but successful use of this book does not depend on earlier study of Books I to IV.

# THE GIFT OF THE MAGI<sup>1</sup>

By O. HENRY (William Sydney Porter, 1867-1910)

O. HENRY, an American writer, is famous chiefly for his short stories. These are usually set amid the poorer working-class life of the cities, the characters being ordinary simple people with their daily living<sup>2</sup> to earn, a life which O. Henry knew well. But the stories are not mere realistic sketches.<sup>3</sup> O. Henry had both the craftsmanship<sup>4</sup> of a writer and the compassion of a man. As a writer he constructs<sup>5</sup> a clever plot<sup>6</sup> with an unforeseen and unexpected climax<sup>7</sup> suddenly released so that the reader is kept guessing till the last moment what the outcome is to be. As a man he saw the drab<sup>8</sup> surroundings and narrow circumstances which he describes, but he lit them with sympathy and humour, and though in most of his stories humour seems to be predominant, yet the sympathy is always there, so that the humour is warmed and enriched by its humanity. The story that follows, however, is an example of the reverse<sup>9</sup> process. There are more tears in it than laughter. Yet laughter is implied,<sup>10</sup> and one might say that because of it the tears are touched with a more tender compassion.

The story has been slightly abridged.

ONE DOLLAR and eighty-seven cents. That was all. And sixty cents of it was in pennies.<sup>11</sup> Pennies saved one and two at a

<sup>1</sup> *Magi* *n.*, *pl.* of *Magus* (*Latin*), the three Wise Men who brought gifts to the infant Christ.

<sup>2</sup> *living* or *livelihood* *n.*, *here* payment for work to enable one to live.

<sup>3</sup> *sketch* *n.*, *and v.*, drawing; preliminary drawing with initial details only from which full drawing is to be made: *here* applied to descriptive writing instead of drawing.

<sup>4</sup> *craftsmanship* *n.*, skill in a craft, i.e. some form of art, work, or trade.

<sup>5</sup> *construct* *v.*, fit together, build (*n.* construction; *adj.* constructive).

<sup>6</sup> *plot* *n.*, *here* plan or outline of story, drama, etc.

<sup>7</sup> *climax* *n.*, end to which everything leads; also last and most important term in a rising series (*opp.* anticlimax).

<sup>8</sup> *drab* *adj.*, wearisomely dull (*n.* drabness).

<sup>9</sup> *reverse* *adj.* and *n.*, opposite (*as v.* turn or go back, also *n.* reversal)

<sup>10</sup> *imply* *v.*, include by suggestion but without statement (*n.* implication; *adj.* implicit).

<sup>11</sup> *penny* *n.*, *here* an American cent, not an English penny; a small coin.

time by bulldozing<sup>1</sup> the grocer and the vegetable man and the butcher until one's cheeks burned<sup>2</sup> with the silent imputation<sup>3</sup> of parsimony<sup>4</sup> that such close dealing<sup>5</sup> implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing left to do but flop<sup>6</sup> down on the shabby<sup>7</sup> little couch<sup>8</sup> and howl.<sup>9</sup> So Della did it. Which instigates<sup>10</sup> the moral reflection<sup>11</sup> that life is made up of sobs, sniffles,<sup>12</sup> and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding<sup>13</sup> from the first stage to the second,<sup>14</sup> take a look at the home. A furnished flat<sup>15</sup> at \$8 per week.

In the vestibule<sup>16</sup> below was a letter-box into which no letter would go, and an electric button<sup>17</sup> from which no mortal finger could coax<sup>18</sup> a ring. Also appertaining<sup>19</sup> thereunto was a card bearing the name 'Mr James Dillingham Young'. But

<sup>1</sup> *bulldoze* *v.*, force someone to your will, usually by threats.

<sup>2</sup> (cheeks) burned: turned red with shame.

<sup>3</sup> imputation *n.*, charging someone with a fault, by suggestion rather than by actual statement (*v.* impute).

<sup>4</sup> parsimony *n.*, extreme care in spending money (*adj.*, parsimonious).

<sup>5</sup> close dealing: such care for one's own interest in a deal as to suggest taking an unfair advantage.

<sup>6</sup> flop *v.*, sit or fall down heavily and without control.

<sup>7</sup> shabby *adj.*, showing the signs of long wear (*n.* shabbiness).

<sup>8</sup> couch *n.*, long seat with raised back and ends, usually soft.

<sup>9</sup> howl *v.* and *n.*, cry aloud in sorrow or pain.

<sup>10</sup> instigate *v.*, set going, urge on (*n.* instigation).

<sup>11</sup> moral reflection: lesson or truth which can be drawn from the consideration of some circumstance or action and applied to life.

<sup>12</sup> sniffle *n.* and *v.*, short quick breathing in the nose when weeping.

<sup>13</sup> subside *v.*, sink or settle lower (*n.* subsidence).

<sup>14</sup> from the first stage to the second: from sobs to sniffles.

<sup>15</sup> furnished flat: flat with furniture provided by the landlord, not the occupier.

*flat here n.*, rooms on one floor of a house forming a single dwelling.

<sup>16</sup> vestibule *n.*, entrance-hall between front door and rooms; in a building with flats there would be a main vestibule on the ground floor.

<sup>17</sup> button *n.*, here object to press to ring electric bell.

<sup>18</sup> coax *v.*, persuade by gentleness and flattery.

<sup>19</sup> appertain *v.*, belong (*n.* appurtenance).

whenever Mr James Dillingham Young came home and reached his flat above, he was called 'Jim', and greatly hugged by Mrs James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard.<sup>1</sup> Tomorrow would be Christmas day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling<sup>2</sup> — something just a little bit near to being worthy of the honour of being owned by Jim.

There was a pier-glass<sup>3</sup> between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat. A very thin and very agile<sup>4</sup> person may, by observing his reflection in a rapid sequence<sup>5</sup> of longitudinal<sup>6</sup> strips, obtain a fairly accurate conception of his looks. Della, being slender,<sup>7</sup> had mastered the art.

Suddenly she whirled<sup>8</sup> from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its colour within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham

<sup>1</sup> backyard *n.*, enclosed paved space at back of house instead of garden, found only when houses are built close together.

<sup>2</sup> sterling *adj.*, of high quality, genuine.

<sup>3</sup> pier-glass *n.*, large looking-glass fixed to the wall, usually occupying space between windows, but here very narrow.

<sup>4</sup> agile *adj.*, active, quick-moving (*n.* agility).

<sup>5</sup> sequence *n.*, succession, one thing following another.

<sup>6</sup> longitudinal *adj.*, *here* seen in direction of length, i.e. upright.

<sup>7</sup> slender *adj.*, gracefully thin (*n.* slenderness).

<sup>8</sup> whirl *v.* and *n.*, turn round and round with great rapidity: *here* loosely used for *rush*.

Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair.

So now Della's beautiful hair fell about her, rippling and shining like a cascade<sup>1</sup> of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered<sup>2</sup> out of the door and down the stairs to the street.

Where she stopped, the sign read: 'Mme<sup>3</sup> Sofronie. Hair Goods of all Kinds'. One flight<sup>4</sup> up Della ran, and collected<sup>5</sup> herself, panting.<sup>6</sup> Madame, large, too white, chilly,<sup>7</sup> hardly looked the 'Sofronie'.†

'Will you buy my hair?' asked Della.

'I buy hair,' said Madame. 'Take yer<sup>8</sup> hat off and let's<sup>9</sup> have a sight at the looks of it.'

Down rippled the brown cascade.

'Twenty dollars,' said Madame, lifting the mass with a practised hand.

'Give it to me quick,' said Della.

Oh, and the next two hours tripped<sup>10</sup> by on rosy wings.<sup>11</sup>

<sup>1</sup> cascade *n. and v.*, waterfall.

<sup>2</sup> flutter *v. and n.*, move backwards and forwards quickly and gently: *usu. of wings, with or without flying.*

<sup>3</sup> Mme *short for Madame n.*, French for Mrs.

<sup>4</sup> flight *n.*, *here* length of stairway between two stories.

<sup>5</sup> collected *here* controlled, set in order.

<sup>6</sup> pant *v. and n.*, breathe quickly as after running.

<sup>7</sup> chilly *adj.*, *here* cold in manner, unfriendly, severe.

<sup>8</sup> yer: *uneducated speech for your.*

<sup>9</sup> let's *for let us, uneducated speech for let me.*

<sup>10</sup> trip *v. and n.*, walk lightly and gaily; *also* nearly fall by making false step.

<sup>11</sup> rosy wings: expression suggesting happiness.

Forget the hashed<sup>1</sup> metaphor.<sup>2</sup> She was ransacking<sup>3</sup> the stores<sup>4</sup> for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out.<sup>5</sup> It was a platinum<sup>6</sup> chain simple and chaste<sup>7</sup> in design, properly proclaiming its value by substance alone and not by meretricious<sup>8</sup> ornamentation<sup>9</sup> — as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value — the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the eighty-seven cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly<sup>10</sup> on account of the old leather strap<sup>11</sup> that he used in place of a chain.

When Della reached home, her intoxication<sup>12</sup> gave way a little to prudence and reason. She got out her curling irons<sup>13</sup> and lighted the gas and went to work repairing the ravages<sup>14</sup> made by generosity added to love. Which is always a

<sup>1</sup> hash *v.* and *n.*, mix up, usually after cutting into small pieces.

<sup>2</sup> metaphor *n.*, speaking of one thing in terms of another, e.g. 'the flight of time': 'time' is spoken of in terms applicable to a 'bird'; mixed metaphor: speaking in terms of two or more things so as to form a confused image, as here, where the writer speaks of the hours as 'tripping' on 'wings' instead of 'feet' (*adj.* metaphorical).

<sup>3</sup> ransack *v.*, search a place thoroughly, usually causing disorder; plunder.

<sup>4</sup> stores *n.*, *here* large shop where articles of many kinds are sold.

<sup>5</sup> turn inside out: *here* search thoroughly.

<sup>6</sup> platinum *n.*, silver-coloured metal more valuable than gold.

<sup>7</sup> chaste *adj.*, *here* severe yet beautiful in style; *usu.* morally pure (*n.* chastity)

<sup>8</sup> meretricious *adj.*, showily attractive but not genuine.

<sup>9</sup> ornamentation *n.*, superficial decoration (*v.* ornament; *adj.*, ornamental; *n.* ornament: ornamental object).

<sup>10</sup> on the sly: secretly, avoiding notice.

*sly adj.*, cunning, practising concealment (*n.* slyness).

<sup>11</sup> strap *n.*, strip of material, usually leather, with a fastening at one end.

<sup>12</sup> intoxication *n.*, extreme excitement; *usu.* drunkenness (*v.* intoxicate; *n.* intoxicant: intoxicating drink).

<sup>13</sup> curling irons *n. pl.*, implement for curling the hair.

<sup>14</sup> ravage *n.* and *v.*, extreme harm or damage; *as v.* plunder, lay waste.

tremendous task, dear friends — a mammoth<sup>1</sup> task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant<sup>2</sup> schoolboy. She looked at her reflection in the mirror, long, carefully, and critically.

‘If Jim doesn’t kill me,’ she said to herself, ‘before he takes a second look at me, he’ll say I look like a Coney Island<sup>3</sup> chorus<sup>4</sup>-girl.<sup>5</sup> But what could I do — oh! what could I do with a dollar and eighty-seven cents?’

At seven o’clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.<sup>6</sup>

Jim was never late. Della doubled the chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying little silent prayers about the simplest everyday things, and now she whispered, ‘Please, God, make him think I’m still pretty.’

The door opened, and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two — and to be burdened with a family! He needed a new overcoat, and he was without gloves.

Jim stepped inside the door, as immovable as a setter<sup>7</sup> at the scent of a quail.<sup>8</sup> His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she

<sup>1</sup> mammoth *adj.*, huge *from n.* extinct elephant.

<sup>2</sup> truant *adj. and n. pers.*, absenting oneself from work (*abs. n.* truancy).

<sup>3</sup> Coney Island: amusement centre near New York.

<sup>4</sup> chorus *n.*, company of singers; song sung by a company; lines repeated after verses in song or poem.

<sup>5</sup> chorus-girl: girl who sings and dances in chorus in theatre.

<sup>6</sup> chop *n.*, thick slice of meat with rib-bone (from side of body) in it; *as v.* cut with small axe known as chopper.

<sup>7</sup> setter *n.*, dog used in hunting and trained to stand still on scenting prey.

<sup>8</sup> quail *n.*, wild bird which is good as food.

had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled<sup>1</sup> off the table and went for him.

'Jim, darling,' she cried, 'don't look at me that way. I had my hair cut and sold it because I couldn't have lived through Christmas without giving you a present. It'll grow again - you won't mind, will you? I just had to do it. My hair grows awfully fast. Say "Merry Christmas!" Jim and let's be happy. You don't know what a nice - what a beautiful nice gift I've got for you.'

'You've cut off your hair?' asked Jim, laboriously, as if he had not arrived at that patent<sup>2</sup> fact yet, even after the hardest mental labour.

'Cut it off and sold it,' said Della. 'Don't you like me just as well, anyhow? I'm *me* without my hair, ain't<sup>3</sup> I?'

Jim looked about the room curiously.

'You say your hair is gone?' he said, with an air almost of idiocy.<sup>4</sup>

'You needn't look for it,' said Della. 'It's sold, I tell you - sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered,' she went on with a sudden serious sweetness, 'but nobody could ever count my love for you. Shall I put the chops on, Jim?'

Out of his trance<sup>5</sup> Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny<sup>6</sup> some inconsequential<sup>7</sup> object in the other direction. Eight

<sup>1</sup> wriggle *v.* and *n.*, move body in little twistings, sometimes expressing uneasiness of mind.

<sup>2</sup> patent *adj.*, obvious; *usu. as n. and v.* exclusive right to make or sell new invention.

<sup>3</sup> ain't *I*: uneducated speech for am I not.

<sup>4</sup> idiocy *n.*, foolish mental state due to complete lack of intelligence; *also* very foolish conduct (*pers.* idiot; *adj.* idiotic).

<sup>5</sup> trance *n.*, almost lifeless state of unconsciousness, like 'day-dreaming'.

<sup>6</sup> scrutiny *n.*, close examination in detail (*v.* scrutinize).

<sup>7</sup> inconsequential *adj.*, unrelated to matter in hand (*n.* in consequence).

dollars a week or a million a year — what is the difference? A mathematician or a wit<sup>1</sup> would give you the wrong answer. The Magi brought valuable gifts, but that was not among them. The dark assertion will be illuminated<sup>2</sup> later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

‘Don’t make any mistake, Dell,’ he said, ‘about me. I don’t think there’s anything in the way of a haircut or a shave or a shampoo<sup>3</sup> that could make me like my girl any less. But if you’ll unwrap that package you may see why you had me going<sup>4</sup> a while first.’

White fingers and nimble<sup>5</sup> tore at the string and paper. And then an ecstatic<sup>6</sup> scream of joy: and then, alas! a quick feminine change to hysterical<sup>7</sup> tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs — the set of combs, side and back, that Della had worshipped for long in a Broadway window. Beautiful combs, pure tortoise-shell, with jewelled rims<sup>8</sup> — just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved<sup>9</sup> and yearned<sup>10</sup> over them without the least hope of possession. And now, they were hers, but the tresses<sup>11</sup> that should have adorned<sup>12</sup> the coveted<sup>13</sup> adornments were gone.

<sup>1</sup> wit *n.*, *here* person of quick intellect noted for clever remarks.

<sup>2</sup> illuminate *v.*, make light, explain (*n.* illumination; also *v.* illumine).

<sup>3</sup> shampoo *n.* and *v.*, hair-wash.

<sup>4</sup> had me going: surprised me into dumbness and inaction.

<sup>5</sup> nimble *adj.*, quick and clever in movement, agile (*n.* nimbleness).

<sup>6</sup> ecstatic *adj.*, extremely excited with delight, rapturous (*n.* ecstasy).

<sup>7</sup> hysterical *adj.*, excited beyond control to state of mingled tears and laughter (*n.* hysteria and hysterics).

<sup>8</sup> rim *n.* and *v.*, edge.

<sup>9</sup> crave *v.*, desire extremely.

<sup>10</sup> yearn *v.*, crave, desire earnestly with tender longing, as for one’s home.

<sup>11</sup> tress *n.*, portion of hair on or from a woman’s head; if on head, suggests length.

<sup>12</sup> adorn *v.*, beautify (*n.* adornment).

<sup>13</sup> covet *v.*, desire greatly something difficult to get; usu. wrongly desire something not one’s own (*adj.*, covetous; *n.* covetousness).

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile, and say, 'My hair grows so fast, Jim!'

And then Della leapt up like a little singed<sup>1</sup> cat, and cried, 'Oh, oh!'

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm.<sup>2</sup> The dull precious metal seemed to flash with a reflection of her bright and ardent<sup>3</sup> spirit.

'Isn't it a dandy,<sup>4</sup> Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it.'

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

'Dell,' said he, 'let's put our Christmas presents away and keep 'em<sup>5</sup> for a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on.'

The Magi, as you know, were wise men — wonderfully wise men — who brought gifts to the Babe<sup>6</sup> in the manger.<sup>7</sup> They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones. And here I have lamely<sup>8</sup> related to you the chronicle<sup>9</sup> of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the Magi.

<sup>1</sup> singe *v.*, burn superficially, such as hair without burning skin.

<sup>2</sup> palm *n.*, centre part of the surface of hand.

<sup>3</sup> ardent *adj.*, eager (*n.* ardour).

<sup>4</sup> dandy *n.*, delightful thing; *usu.* vain young man very attentive to his dress.

<sup>5</sup> 'em: careless speech for them.

<sup>6</sup> Babe *n.*, for baby; *here* Christ.

<sup>7</sup> manger *n.*, place for food in stable for horses or cattle; Christ was born in a manger.

<sup>8</sup> lamely *adv.*, *here* unworthily, feebly.

<sup>9</sup> chronicle *n.* and *v.*, story, history.

## KEY QUESTION

Discuss the following statement from the introduction with relation to this story: 'There are more tears in it than laughter. Yet the laughter is implied, and one might say that because of it the tears are touched with a more tender compassion.' Could you also illustrate this from Shakespeare or any other writer?

## SONNET 116

Let me not to the marriage of true minds

Admit<sup>1</sup> impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove:

O, no! it is an ever-fixed mark

That looks on tempests, and is never shaken;  
It is the star to every wandering bark,<sup>2</sup>  
Whose worth's unknown, although his height be taken.<sup>3</sup>

Love's not Time's fool, though rosy lips and cheeks

Within his bending sickle's<sup>4</sup> compass<sup>5</sup> come;  
Love alters not with his brief hours and weeks,  
But bears it out<sup>6</sup> even to the edge of doom.<sup>7</sup>

If this be error, and upon me proved,<sup>8</sup>

I never writ,<sup>9</sup> nor no<sup>10</sup> man ever loved.

WILLIAM SHAKESPEARE (1564-1616)

<sup>1</sup> admit *v.*, *here* bring in.

<sup>2</sup> bark *n.*, *here* sailing ship.

<sup>3</sup> Whose worth's . . . be taken: love cannot be measured by mathematical or scientific calculation.

<sup>4</sup> sickle *n.*, implement with semi-circular blade for cutting grass or corn.

<sup>5</sup> compass *n.*, range; *also* instrument for drawing circles; instrument with needle which points to north.

<sup>6</sup> bears it out: continues to endure.

<sup>7</sup> to the edge of doom: to the end, however terrible.

<sup>8</sup> upon me proved: if I am proved to be wrong.

<sup>9</sup> writ: *arch.* for wrote.

<sup>10</sup> nor no: double negative not used in modern English.

## NOTE

## PAGE LINE

4 17 hardly looked the 'Sofronie': The French name, Mme Sofronie, has been assumed to suggest a fashionable Parisian hairdresser, but this woman has neither the appearance nor the manner of a Parisian.

## EXERCISES

A. 1. Why does O. Henry call his story *The Gift of the Magi*?

2. Why did Della consider the platinum chain was an appropriate present for Jim?

3. How did Della prepare for Jim's return?

4. How did Jim behave towards Della when he found that she had sold her hair?

5. By what descriptions, details, characteristics, turns of expression, etc., does O. Henry bring two personalities to life in so short a story?

6. Précis: Express in 60 words the passage: 'Now, there were two possessions . . . the worn red carpet.' (Pp. 3 and 4)

7. Paraphrase: Express in your own words the following passages from Shakespeare's Sonnet:

(a) The first line and a half.

(b) Lines 9 to 12.

8. Essay:

(a) What makes a happy marriage?

(b) . . . Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove:

B. What abstract nouns are formed from the following words?

idiotic	chaste	ardent	truant
agile	reverse	predominate	subside
appertain	assume	impede	scrutinize

C. For each word in List I, find a word of similar meaning in List II:

I	sequence	doom	chronicle	slender
	agile	patent	sly	reverse
	hug	construct	instigate	illuminate
II	history	erect	enlighten	enfold
	cunning	opposite	nimble	obvious
	urge	succession	slim	fate

D. Distinguish between the following:

I	1. art, craft	12. manger, stable
	2. sketch, plot, design	13. strap, chain
	3. chorus, song	14. button, ornament, adornment
	4. flat, house	15. palm, hand
	5. vestibule, porch	16. tresses, hair
	6. flight, staircase	17. powder, shampoo
	7. backyard, garden	18. chop(s), slice
	8. couch, sofa	19. sickle, knife, chopper
	9. store, shop	20. compass, rim, edge
	10. dollar, cent, penny	21. mammoth, elephant
	11. platinum, silver	
II	1. climax, conclusion	4. intoxication, ecstasy, hysterics, trance
	2. metaphor, imagery	5. parsimony, prudence, close dealing
	3. sympathy, compassion, sentiment	
III	1. drab, shabby, dull	3. inconsequential, indifferent
	2. meretricious, pretentious, showy	
IV	1. flop, splash	8. sparkle, spark, glitter
	2. howl, sob, sniffle	9. fry, singe
	3. wriggle, twist	10. coax, persuade
	4. flutter, fly	11. crave, yearn, covet
	5. trip, slip	12. ravage, ransack
	6. pant, breathe	13. impute, imply
	7. whirl, curl, cascade	

# THE MASTER

By HENRY MAJOR TOMLINSON (b. 1873)

H. M. TOMLINSON is known chiefly for his books of travel both by land and sea. His power of observing essential details and his mastery of words and phrases bring his descriptions vividly<sup>1</sup> to life. There is also at times a poetic quality in his writing which conveys the atmosphere as well as the image of the scenes he portrays, particularly when he is describing the sea. The following passage, however, is a character sketch, written in an almost conversational style, with the emphasis on portraiture rather than on atmosphere, and it shows his power of transforming a type into a personality.

THIS MASTER<sup>2</sup> OF A SHIP I remember first as a slim lad, with a shy<sup>3</sup> smile, and large hands that were lonely beyond his outgrown reefer-jacket.<sup>4</sup> His cap was always too small for him, and the soiled frontal badge<sup>5</sup> of his line<sup>6</sup> became a coloured button beyond his forelock.<sup>7</sup> He used to come home occasionally – and it was always when we were on the point of forgetting him altogether. He came with a huge bolster<sup>8</sup> in a cab,<sup>9</sup> as though out of the past and nowhere. There is a tradition,<sup>10</sup> a book tradition, that the boy apprenticed<sup>11</sup> to the sea acquires<sup>12</sup>

<sup>1</sup> vivid *adj.*, bright, distinct (*n.* vividness).

<sup>2</sup> master *n.*, *here* captain of ship.

<sup>3</sup> shy *adj.*, timid (*n.* shyness).

<sup>4</sup> reefer-jacket *n.*, stout double-breasted jacket as worn by seamen.

<sup>5</sup> badge *n.*, object worn as sign of office, on cap, coat, sleeve, etc.

<sup>6</sup> line *n.*, *here* company to which ship belongs.

<sup>7</sup> forelock *n.*, hair over forehead.

<sup>8</sup> bolster *n.*, *here* long canvas sack containing belongings; *usu.*, long under-pillow on bed.

<sup>9</sup> cab *n.*, horse-carriage for hire.

<sup>10</sup> tradition *n.*, belief or custom coming from the past (*adj.*, traditional).

<sup>11</sup> apprentice *v.* and *n.*, engage a youth to serve and receive instruction in a craft or trade from employer for definite period.

<sup>12</sup> acquire *v.*, obtain, *usu.* by effort, practice or experience (*n.* acquirement acquisition).

saucy<sup>1</sup> eyes, and a self-reliance<sup>2</sup> always ready to dare to that bleak<sup>3</sup> extreme the very thought of which horrifies those who are lawful and cautious. They know better who live where the ships are. He used to bring his young shipmates<sup>4</sup> to see us, and they were like himself. Their eyes were downcast.<sup>5</sup> They showed no self-reliance. Their shyness and politeness, when the occasion was quite simple, were absurdly incommensurate<sup>6</sup> even with modesty. Their sisters, not nearly so polite, used to mock them.

As our own shy lad was never with us for long, his departure being as abrupt and unannounced as his appearance, we could willingly endure him. But he was extraneous<sup>7</sup> to the household. He had the impeding nature of a new and superfluous piece of furniture which is in the way, yet never knows it, and placidly stays where it is, in its wooden<sup>8</sup> manner, till it is placed elsewhere. There was a morning when, as he was leaving the house, during one of his brief visits to his home, I noticed to my astonishment that he had grown taller than myself. How had that happened? And where? I had followed him to the door that morning because, looking down at his cap which he was nervously handling, he had told me he was going then to an examination. About a week later he announced, in a casual way, that he had got his master's ticket.<sup>9</sup> After the first shock of surprise, caused by the fact that this information was an unexpected warning of our advance in years, we

<sup>1</sup> saucy *adj.*, impudent, *usu.* in merry and delightful way (*n.* sauce, sauciness).

<sup>2</sup> reliance *n.* confident dependance on something believed to be trustworthy (*v.* rely; *adj.*, reliant, reliable).

<sup>3</sup> bleak *adj.*, cold, bare, exposed, suggesting lonely situation (*n.* bleakness).

<sup>4</sup> shipmate *n.*, one of ship's company; mate: *in this sense* companion.

<sup>5</sup> downcast *adj.*, *here* lowered modestly; *usu.* of mind disheartened, dejected.

<sup>6</sup> incommensurate *adj.*, in wrong proportion.

<sup>7</sup> extraneous *adj.*, outside and not belonging to matter in hand (*n.* extraneousness).

<sup>8</sup> wooden *adj.*, *here* play on word: *lit.* made of wood, *met.* dull, unmoving, unintelligent.

<sup>9</sup> ticket *n.*, *here* certificate: paper to show that one has passed examination or is qualified for some office.

were amused, and we congratulated<sup>1</sup> him. Naturally he had got his certificate<sup>2</sup> as a master mariner.<sup>3</sup> Why not? Nearly all the mates<sup>4</sup> we knew got it, sooner or later. That was bound to come. But very soon after that he gave us a genuine surprise, and made us anxious. He informed us, as casually, that he had been appointed master to a ship; a very different matter from merely possessing the licence<sup>5</sup> to command.

We were even alarmed. This was serious. He could not do it. He was not the man to make a command for anything.<sup>6</sup> A fellow who, not so long ago, used to walk a mile with a telegram because he had not the strength of character to face the lady clerk in the post office round the corner, was hardly the man to overawe a crowd of hard characters gathered by chance from Tower Hill,<sup>7</sup> socialize<sup>8</sup> them, and direct them successfully in subduing the conflicting<sup>9</sup> elements of a difficult enterprise.<sup>10</sup> Not he. But we said nothing to discourage him.

Of course, he was a delightful fellow. He often amused us, and he did not always know why. He was frank,<sup>11</sup> he was gentle, but that large vacancy,<sup>12</sup> the sea, where he had spent most of his young life, had made him – well, slow.<sup>13</sup> You know what I mean. He was curiously innocent of those dangers of great cities which are nothing to us because we know they are there. Yet he was always on the alert for thieves

<sup>1</sup> congratulate *v.*, express pleasure and praise to someone for some achievement (*n.* congratulation; *adj.* congratulatory).

<sup>2</sup> certificate *n.*, see ticket, p. 14 ref. 9 (*v.* certify).

<sup>3</sup> mariner *n.*, *poet.* seaman.

<sup>4</sup> mate *n.*, *here* ship's officer under rank of captain.

<sup>5</sup> licence *n.* *here* official permission (*v.* license).

<sup>6</sup> for anything: under any circumstances, in any way.

<sup>7</sup> Tower Hill: area in East London near Thames where many seamen come from.

<sup>8</sup> socialize *v.*, *here* train to social behaviour; *also* change from private to public ownership.

<sup>9</sup> conflict *v.*, oppose, struggle (*n.* conflict).

<sup>10</sup> enterprise *n.*, difficult or dangerous undertaking; *also* courage and readiness to engage in difficult undertaking (*adj.*, enterprising).

<sup>11</sup> frank *adj.*, open in nature, not concealing, outspoken (*n.* frankness).

<sup>12</sup> vacancy *n.*, emptiness (*adj.* va·cant; *v.* vaca·te).

<sup>13</sup> slow *adj.*, *here* slow in mind, suggesting dullness.

and parasites.<sup>1</sup> I think he enjoyed his belief in their crafty omnipresence<sup>2</sup> ashore. Proud of his alert and knowing intelligence, he would relate a long story of the way he had not only frustrated<sup>3</sup> an artful<sup>4</sup> shark,<sup>5</sup> but had enjoyed the process in perfect safety. That we, who rarely went out of London, never had such adventures, did not strike him as worth a thought or two. He never paused in his merriment to consider the strange fact that to him, alone of our household, such wayside adventures fell. With a shrewd<sup>6</sup> air he would inform us that he was about to put<sup>7</sup> the savings<sup>8</sup> of a voyage into an advertised trap which a country parson<sup>9</sup> would have stepped over without a second contemptuous glance.†

He took his ship away. The affair was not discussed at home, though each of us gave it some private despondency.<sup>10</sup> We followed him silently, apprehensively,<sup>11</sup> through the reports in the *Shipping Gazette*.<sup>12</sup> He made point after point safely – St. Vincent, Gibraltar, Suez, Aden – after him we went across to Colombo, Singapore, and at length we learned that he was safe at Batavia. He had got that steamer out all right. He got her home again, too. After his first adventure as master he made voyage after voyage with no more excitement in them

<sup>1</sup> parasite *n.*, *lit.* creature which lives on other creatures; *met.* person who makes a living by the work of others without working himself (*adj.* parasitic(al)).

<sup>2</sup> omnipresence *n.*, existence everywhere; *omni-*: all.

<sup>3</sup> frustrate *v.*, prevent success (*n.* frustration).

<sup>4</sup> artful *adj.*, cunning, crafty (*n.* artfulness).

<sup>5</sup> shark *n.*, *lit.* very large fierce sea-fish; *met.* person who makes a practice of getting money from simple people by trickery and deceit.

<sup>6</sup> shrewd *adj.*, wise through clear and penetrating understanding (*n.* shrewdness).

<sup>7</sup> put (money) into : invest (*see Notes*; *n.* investment).

<sup>8</sup> savings *n.*, money gradually accumulated from one's income.

<sup>9</sup> parson *n.*, clergyman (*dwelling* parsonage).

<sup>10</sup> despondency *n.*, dejection, discouragement, loss of hope (*adj.* despondent; *v.* despo·nd).

<sup>11</sup> apprehensive *adj.*, afraid through expecting misfortune (*n.* apprehension; *v.* apprehend; *also* seize and understand).

<sup>12</sup> gazette *n.*, periodic publication for official or particular news.

than you would find in Sunday walks in a suburb.<sup>1</sup> It was plain luck; or else navigation<sup>2</sup> and seamanship were greatly overrated<sup>3</sup> arts.

A day came when he invited me to go with him part of his voyage. I could leave the ship at Bordeaux. I went. You must remember that we had never seen his ship. And there he was, walking with me to the dock from a Welsh railway station, a man in a cheap mackintosh,<sup>4</sup> with an umbrella I will not describe, and he was carrying a brown paper parcel. He was appropriately<sup>5</sup> crowned with a bowler hat several sizes too small for him. Glancing up at his profile,<sup>6</sup> I actually wondered whether the turmoil was now going on in his mind over that confession which now he was bound to make: that he was not the master of a ship, and never had been.

There she was, a bulky<sup>7</sup> modern freighter,<sup>8</sup> full of derricks<sup>9</sup> and time-saving appliances,<sup>10</sup> and her funnel<sup>11</sup> lording it over<sup>12</sup> the neighbourhood.<sup>13</sup> The man with the parcel under his arm led me up the gangway.<sup>14</sup> I was not yet convinced. I was, indeed, less sure than ever that he could be the master of this huge community of engines and men. He did not accord with it.

We were no sooner on deck than a man in uniform, with a

<sup>1</sup> *su·burb* *n.*, outlying district of city (*adj.* *subu·rban*).

<sup>2</sup> *navigation* *n.*, art of directing course of ship or aircraft (*v.* *navigate*; *pers.* *navigator*).

<sup>3</sup> *overrate* *v.*, give too great a value to; rate: judge value of.

<sup>4</sup> *mackintosh* *n.* and *adj.*, waterproof coat or cloak.

<sup>5</sup> *appropriate* (short final syllable) *adj.*, suitable, fitting (*v.* *appropriate*: take possession of; *n.*, *appropriation*).

<sup>6</sup> *profile* *n.*, outline of face seen from side.

<sup>7</sup> *bulky* *adj.*, large and clumsy (*n.* *bulk*).

<sup>8</sup> *freighter* *n.*, ship carrying freight or goods, not passengers.

<sup>9</sup> *derrick* *n.*, pulley and rope working on pole for loading and unloading ships.

<sup>10</sup> *appliance* *n.*, instrument or implement designed for some definite purpose.

<sup>11</sup> *funnel* *n.*, chimney on ship, train, etc.

<sup>12</sup> *lording it over*: behaving in a superior way like a bad master to his servants.

<sup>13</sup> *neighbourhood* *n.*, surrounding district.

<sup>14</sup> *gangway* *n.*, temporary bridge connecting ship to land; also narrow passage, particularly on ship.

seamed<sup>1</sup> and resolute face, which anyone would have recognized at once as a sailor's, approached us. He was introduced as the chief officer. He had a tale of woe: trouble with the dock-master, with the stevedores,<sup>2</sup> with the cargo,<sup>3</sup> with many things. He did not appear to know what to do with them. He was asking this boy of ours.

The skipper<sup>4</sup> began to speak. At that moment I was gazing at the funnel, trying to decipher<sup>5</sup> a monogram<sup>6</sup> upon it; but I heard a new voice, rapid and incisive,<sup>7</sup> sure of its subject, resolving doubts, and making the crooked straight. It was the man with the brown paper parcel. It was still under his arm — in fact, the parcel contained pink pyjamas,<sup>8</sup> and there was hardly enough paper. The respect of the mate was not lessened by this.

The skipper went to gaze down a hatchway.<sup>9</sup> He walked to the other side of the ship, and inspected<sup>10</sup> something there, conned<sup>11</sup> her length, called up in a friendly but authoritative way to an engineer standing by an amidship<sup>12</sup> rail above. He came back to the mate, and with an easy precision directed his will on others, through his deputy,<sup>13</sup> up to the time of

<sup>1</sup> seamed *adj.*, drawn into little lines or furrows, wrinkled (*n. and v. seam*; *also* join where two edges of material are sewn together).

<sup>2</sup> stevedore *n.*, dock-worker who loads and unloads ships.

<sup>3</sup> cargo *n.*, goods or freight carried on ship.

<sup>4</sup> skipper *n.*, *familiar for* captain.

<sup>5</sup> decipher *v.*, find out meaning of cipher: *n.*, method of writing secret messages.

<sup>6</sup> monogram *n.*, first letters of names of person, company, etc., arranged in a pattern.

<sup>7</sup> incisive *adj.*, sharp, clear, penetrating (*n. incision*; *lit. deliberate sharp cut into something*).

<sup>8</sup> pyjamas *n.*, sleeping jacket and trousers.

<sup>9</sup> hatchway *n.*, opening in ship's deck for lowering cargo.

<sup>10</sup> inspect *v.*, examine (*n. inspection*; *pers. inspector*).

<sup>11</sup> *con v.*, study, examine; *here* notice everything in a quick but searching glance.

<sup>12</sup> amidship *adj.*, in the middle of the ship; *usu. adv.* amidships.

<sup>13</sup> deputy *n.*, person acting in place of another (*v. deputize*; *also deputize*; appoint another to act for one).

sailing. He beckoned<sup>1</sup> to me, who also, apparently, was under his august<sup>2</sup> orders, and turned, as though perfectly aware that in this place I should follow him meekly in full obedience.

Our steamer moved out at midnight, in a drive of wind and rain. There were bewildering<sup>3</sup> and unrelated lights about us. Peremptory<sup>4</sup> challenges were shouted to us from nowhere. Sirens<sup>5</sup> blared<sup>6</sup> out of dark voids.<sup>7</sup> And there was the skipper on the bridge,<sup>8</sup> the lad who caused us amusement at home, with this confusion in the dark about him, and an immense insentient<sup>9</sup> mass moving with him at his will; and he had his hands in his pockets,<sup>10</sup> and turned to tell me what a cold night it was. The pier-head searchlight<sup>11</sup> showed his face, alert, serene,<sup>12</sup> with his brows knitted<sup>13</sup> in a little frown, and his underlip projecting<sup>14</sup> as the sign of the pride of those who look direct into the eyes of an opponent, and care not at all. In my berth<sup>15</sup> that night I searched for a moral<sup>16</sup> for this narrative, but went to sleep before I found it.

### KEY QUESTION

How does this character sketch show the attitude of grown-up people towards young people who are growing up?

<sup>1</sup> beckon *v.*, summon by movement of hand.

<sup>2</sup> augu·st *adj.*, lofty, majestic, in manner or position.

<sup>3</sup> bewilder *v.*, greatly confuse the mind (*n.* bewilderment).

<sup>4</sup> peremptory *adj.*, sharp, decisive, like commands which must be immediately obeyed (*n.* peremptoriness).

<sup>5</sup> siren *n.*, ship's whistle or similar instrument for making loud sound in warning of danger.

<sup>6</sup> blare *v.* and *n.*, sound loudly like trumpet, bellow.

<sup>7</sup> void *n.* and *adj.*, empty space.

<sup>8</sup> bridge *n.*, *here* construction across ship from which ship is commanded.

<sup>9</sup> insentient *adj.*, with no senses to perceive, lifeless (*opp. n.* sentience).

<sup>10</sup> hands in his pockets: a sign of confidence or ease.

<sup>11</sup> searchlight *n.*, light thrown in bright line which can be turned in any direction.

<sup>12</sup> serene *adj.*, calm and undisturbed (*n.* serenity).

<sup>13</sup> knitted *adj.*, *here* drawn together (*v.* knit; *n.* knitting; *lit.* make garment by working thread together with long needles).

<sup>14</sup> project *v.*, stand out from, protrude (*n.* projection); *also* throw (*n.* projectile).

<sup>15</sup> berth *n.*, bed in ship or train.

<sup>16</sup> moral *n.*, *here* special teaching or lesson to be drawn from story or event and applied to life.

## NOTES

PAGE LINE

16 10 put the savings . . . contemptuous glance:

People who have saved money and wish to invest it (by shares in business company, etc., and receive regular payment, known as interest, in return) are sometimes deceived by advertisements into investing their money in enterprises which promise large payments, but which are really traps for tricking foolish investors. Parsons, particularly country parsons, have the reputation for being easily deceived in this way.

17 1 Sunday walks in a suburb: The suburbs have the reputation of being dull, commonplace, and unexciting, Sunday being less exciting even than the rest of the week. Suburbans also have the reputation of going for family walks on Sundays, and these walks, through streets all very similar to one another, are particularly dull.

## ULYSSES

THE STORY OF ULYSSES, or Odysseus, is well known. He was King of Ithaca, a Greek island, and he fought with the Greeks against the Trojans during the ten years' siege of Troy. He was both a great leader and a great orator, and had the reputation of wisdom as well as courage. After the fall of Troy, he set back with his men on the sea-journey home, but through misadventures wandered for a further ten years before he eventually reached Ithaca. In this poem, Tennyson pictures him after his return as becoming discontented with ease and rest, so he leaves the kingdom to his son Telemachus, and sets out once again with his old comrades in the search of fresh adventures.

The poem is notable in that it shows the challenge of life, not as it comes to the young, but as it comes to the old; that is, not as a romantic dream but as a mellow<sup>1</sup> philosophy. Ulysses returns to his wanderings though knowing by long experience the hardships they will bring, and the very movement and imagery of the verse show how he faces them, not with an unknowing excitement, but with a deep and understanding welcome, because only in meeting their challenge can he fulfil his manhood.

<sup>1</sup> mellow *adj.* and *v.*, perfected usually by age; smooth, full, ripe (*n.* mellowness).

Aut, 14823.

It little profits that an idle king,  
 By this still hearth, among these barren<sup>1</sup> crags,  
 Match'd with an agèd wife, I mete<sup>2</sup> and dole<sup>3</sup>  
 Unequal laws unto a savage race,  
 That hoard,<sup>4</sup> and sleep, and feed, and know not me.  
 I cannot rest from travel: I will drink  
 Life to the lees:<sup>5</sup> all times I have enjoy'd  
 Greatly, have suffer'd greatly, both with those  
 That loved me, and alone; on shore, and when  
 10 Thro' scudding<sup>6</sup> drifts the rainy Hyades<sup>7</sup>  
 Vext the dim sea. I am become a name;<sup>8</sup>  
 For always roaming with a hungry heart  
 Much have I seen and known; cities of men,  
 And manners, climates, councils, governments,  
 Myself not least, but honour'd of them all;  
 And drunk delight of battle with my peers,<sup>9</sup>  
 Far on the ringing<sup>10</sup> plains of windy Troy.  
 I am a part of all that I have met;  
 Yet all experience is an arch wherethro'  
 20 Gleams that untravell'd world, whose margin<sup>11</sup> fades  
 For ever and for ever when I move.  
 How dull it is to pause, to make an end,  
 To rust unburnish'd,<sup>12</sup> not to shine in use!  
 As though to breathe were life. Life piled on life  
 Were all too little, and of one to me

<sup>1</sup> barren *adj.*, not producing plants; bare (*n.* barrenness).

<sup>2</sup> *mete v.*, *arch.* measure.

<sup>3</sup> *dole v.* and *n.*, share out, in charity not in payment.

<sup>4</sup> *hoard v.* and *n.*, store up money, etc., amass, accumulate.

<sup>5</sup> *lees n.*, small solid matter at bottom of wine; *met.* the extreme end.

<sup>6</sup> *scud v.*, move straight before the wind.

<sup>7</sup> *Hyades*: nymphs (semi-divine maidens believed in by ancient Greeks) who lived in the rain (*pron.* three syllables: Hy-ad-ees).

<sup>8</sup> *name n.*, *here* famous man.

<sup>9</sup> *peer n.*, person of equal rank; *usu.* lord.

<sup>10</sup> *ringing adj.*, *here* sounding with noise of battle.

<sup>11</sup> *margin n.*, border, edge, limit; *also* space on page on either side of print.

<sup>12</sup> *burnish v.*, polish by rubbing, particularly of metal.

Little remains: but every hour is saved  
 From that eternal silence, something more,  
 A bringer of new things; and vile it were  
 For some three suns<sup>1</sup> to store and hoard myself,

30 And this grey spirit yearning in desire  
 To follow knowledge like a sinking star,  
 Beyond the utmost bound of human thought.  
 This is my son, mine own Telemachus,  
 To whom I leave the sceptre<sup>2</sup> and the isle—  
 Well-loved of me, discerning<sup>3</sup> to fulfil  
 This labour, by slow prudence to make mild<sup>4</sup>  
 A rugged<sup>5</sup> people, and thro' soft degrees  
 Subdue them to the useful and the good.  
 Most blameless is he, centred in the sphere<sup>6</sup>

40 Of common duties, decent<sup>7</sup> not to fail  
 In offices of tenderness, and pay  
 Meet<sup>8</sup> adoration<sup>9</sup> to my household gods,  
 When I am gone. He works his work, I mine.  
 There lies the port: the vessel puffs her sail:  
 There gloom<sup>10</sup> the dark broad seas. My mariners,  
 Souls that have toil'd,<sup>11</sup> and wrought, and thought  
 with me—

That ever with a frolic<sup>12</sup> welcome took  
 The thunder and the sunshine, and opposed  
 Free hearts, free foreheads — you and I are old;

50 Old age hath yet his honour and his toil;

<sup>1</sup> suns: *here* years.

<sup>2</sup> sceptre *n.*, special staff in sign of royal authority.

<sup>3</sup> discerning *adj.*, perceiving clearly (*v.* discern; *n.* discernment).

<sup>4</sup> mild *adj.*, calm, gentle (*n.* mildness).

<sup>5</sup> rugged *adj.*, rough (*n.* ruggedness).

<sup>6</sup> sphere *n.*, *here* met. area of some activity.

<sup>7</sup> decent *adj.*, *here* behaving in fitting manner.

<sup>8</sup> meet *adj.*, arch. suitable, worthy.

<sup>9</sup> adoration *n.*, feeling of extreme reverence and worship (*v.* adore).

<sup>10</sup> gloom *n.* used as *v.*, show darkly (*adj.* gloomy).

<sup>11</sup> toil *v.* and *n.*, labour with great effort (*adj.* toilsome).

<sup>12</sup> frolic *adj.*, merrily playful (*also adj.* frolicsome); as *n.* and *v.*, merry play.

Death closes all; but something ere the end,  
 Some work of noble note<sup>1</sup> may yet be done,  
 Not unbecoming<sup>2</sup> men that strove with Gods.  
 The lights begin to twinkle<sup>3</sup> from the rocks:  
 The long day wanes:<sup>4</sup> the slow moon climbs: the deep<sup>5</sup>  
 Moans round with many voices. Come, my friends,  
 'Tis not too late to seek a newer world.  
 Push off, and sitting well in order smite<sup>6</sup>  
 The sounding furrows;<sup>7</sup> for my purpose holds  
 60 To sail beyond the sunset, and the baths  
 Of all the western stars, until I die.  
 It may be that the gulfs<sup>8</sup> will wash us down:  
 It may be we shall touch the Happy Isles,<sup>9</sup>  
 And see the great Achilles,<sup>10</sup> whom we knew.  
 Tho' much is taken, much abides;<sup>11</sup> and tho'  
 We are not now that strength which in old days  
 Moved earth and heaven; that which we are, we are:  
 One equal<sup>12</sup> temper<sup>13</sup> of heroic hearts,  
 Made weak by time and fate, but strong in will  
 70 To strive, to seek, to find, and not to yield.

ALFRED, LORD TENNYSON (1809-92)

<sup>1</sup> of note: notable.

<sup>2</sup> becoming *adj.*, fitting, worthy of.

<sup>3</sup> twinkle *v.* and *n.*, shine with quick changing light like a star.

<sup>4</sup> wane *v.*, lessen (*opp.* wax; chiefly used of the moon).

<sup>5</sup> deep: *here* the sea.

<sup>6</sup> smite (smote, smitten) *v.*, *poet.* strike.

<sup>7</sup> furrows: *here* the waves, which appear like ridges and furrows in a field.

<sup>8</sup> gulf *n.*, *here* hollow between waves where ship may sink; *usu.* long narrow bay or inlet (*v.* engulf: draw under water).

<sup>9</sup> Happy Isles: imaginary islands in the West, believed in by ancient Greeks, where souls of heroes went after death.

<sup>10</sup> Achilles: great Greek hero who fought against the Trojans (*pron.* three syllables: A-ki-lees).

<sup>11</sup> abide *v.*, remain.

<sup>12</sup> equal *adj.*, *here* calm, fully formed, not to be changed or shaken.

<sup>13</sup> temper *n.* and *v.*, *here* disposition or character formed by endurance and experience (*v.* temper: give quality to metal by heating and cooling).

## EXERCISES

A. 1. How did the 'master' appear to others as a youth?

2. How did he appear as captain on his ship?

3. Collect examples of commonplace details which Tomlinson uses to give vividness to his portrait.

4. What impression of Ulysses as a young man do you receive from Tennyson's poem?

5. Appreciation:

(a) The long day wanes: the slow moon climbs:  
the deep  
Moans round with many voices.

How do lines such as these illustrate the second paragraph of the introduction to *Ulysses*? Find other lines which illustrate the 'movement and imagery of the verse' in this connection.

(b) What would you say are the essential differences between a prose and poetic portrayal of personality as exemplified by *The Master* and *Ulysses*?

6. Précis: Express in 75 words the paragraph commencing 'Of course, he was a delightful fellow . . .' (p.15)

7. Paraphrase the following passages from *Ulysses*:

(a) Lines 22 to 32.

(b) Lines 65 to 70.

8. Essay:

(a) Leadership.

(b) Grow old along with me!  
The best is yet to be,  
The last of life, for which the first was made.  
(Browning)

B. Describe the following, showing their work or function:

I. stevedore	apprentice	deputy	parasite
II. bridge	gangway	hatchway	berth
funnel	siren	searchlight	derrick
compass	longitude		
III. mackintosh	pyjamas	badge	bolster
cab	arch	gazette	monogram

C. For each word in List I, find a word of similar meaning in the corresponding set in List II:

I (a) master	shipmate	mariner	mate
parson	freight	toil	enterprise
narrative	temper	vacancy	despondency
(b) frank	mild	artful	shrewd
augu <sup>s</sup> st	nervous	peer	incommen-
smite	burnish	projec <sup>t</sup>	surate
abide	wane	confli <sup>c</sup> t	acquire
			bewilder
II (a) comrade	void	chronicle	undertaking
labour	disposition	sailor	skipper
discourage- ment	officer	cargo	clergyman
(b) sly	remain	majestic	open
obtain	gentle	polish	diminish
disproportion-	strike	confuse	knowing
ate	apprehensive	oppose	equal
hurl			

D. Distinguish between the following:

I.	1. profile, face	6. suburb, neighbourhood.
	2. forelock, tress	7. margin, rim
	3. hoard, savings	8. furrow, ditch
	4. dole, gift	9. gulf, bay
	5. licence, ticket, certificate.	
II.	1. navigation, seamanship	4. adoration, worship
	2. appliance, application	5. tradition, inheritance
	3. reliance, confidence	6. despondency, discoura- ment
III.	1. portray, sketch	6. overawe, dominate
	2. decipher, discern	7. congratulate, approve
	3. inspect, con, scan	8. blare, bellow, howl
	4. beckon, summon	9. twinkle, sparkle
	5. frustrate, impede	10. scud, drift

## IV.

1. saucy, frolic(some)	7. extraneous, superfluous
2. downcast, shy	8. incisive, peremptory
3. wooden, insentient	9. bulky, immense
4. vivid, ardent	10. barren, rugged, scamed
5. omnipresent, universal	11. serene, mellow
6. appropriate, meet, becoming	12. bleak, chilly

## A LETTER

By OLIVER GOLDSMITH (1730-74)

THE FOLLOWING LETTER from Oliver Goldsmith to his mother was written from Cork, a port in the south of Ireland, where he had gone to take ship to America. An uncle had given him the money for the passage, thinking it best that he should try his fortunes in the New World as so far he had made a failure of everything to which he had put his hand,<sup>1</sup> but Goldsmith, as the letter light-heartedly explains, could not even succeed in boarding the ship in time to sail.

Goldsmith, like one or two other authors, is remembered as much for what he was as a man as for what he produced as a writer. His character was so human both in its strength and in its weakness that we feel a personal fondness for him as though he were an actual acquaintance. He had a simple and open nature, which made him welcome and beloved wherever he went; but it also made him an easy victim of joking and trickery, so that some of the best stories told of him are stories of jokes played upon him by his friends. He was also sympathetic, generous, and easily moved to pity, so that more than once he got himself into difficulties through giving away in charity clothes or money which he needed for himself. Indeed, he was so careless with money, squandering it whenever he had it, and never considering the future, that he spent most of his life in a hopeless struggle against debt. But perhaps he is remembered in particular for the awkward situations in which he was continually finding himself. Though he was usually to blame through his own extravagance, simplicity, lack of foresight, or even through his vanity and love of display, yet there is always a sense of such harmless merriment in his mischances that we laugh at him without any feeling of mockery or scorn. There seems indeed to be a charm in his very folly which endears him to us as a man kindly and companionable, without pride and without pretence.

MY DEAR MOTHER, if you will sit down and calmly listen to what I say, you shall be fully resolved<sup>2</sup> in every one of those many questions you have asked me. I went to Cork, and

<sup>1</sup> put his hand to: attempted.

<sup>2</sup> resolved: here have your questions answered.

converted my horse, which you prize so much higher than Fiddle-back,<sup>1</sup> into cash, took my passage in a ship bound for America, and, at the same time, paid the captain for my freight and all the other expenses of my voyage. But it so happened that the wind did not answer<sup>2</sup> for three weeks; and you know, mother, that I could not command the elements.<sup>3</sup> My misfortune was, that, when the wind served,<sup>4</sup> I happened to be with a party in the country, and my friend the captain never inquired after me, but set sail with as much indifference as if I had been on board. The remainder of my time I employed in the city and its environs,<sup>5</sup> viewing everything curious, and you know no one can starve while he has money in his pocket.

Reduced, however, to my last two guineas, I began to think of my dear mother and friends whom I had left behind me, and so bought that generous beast Fiddle-back, and bade adieu<sup>6</sup> to Cork with only five shillings in my pocket. This, to be sure, was but a scanty<sup>7</sup> allowance<sup>8</sup> for man and horse towards a journey of above a hundred miles; but I did not despair, for I knew I must find friends on the road.

I recollect particularly an old and faithful acquaintance I made at college, who had often and earnestly pressed<sup>9</sup> me to spend a summer with him, and he lived but eight miles from Cork. This circumstance of vicinity<sup>10</sup> he would expatiate<sup>11</sup> on to me with peculiar emphasis. 'We shall', says he, 'enjoy

<sup>1</sup> Fiddle-back: the name of his horse: there is a slight resemblance between the shape of a horse seen from above and a fiddle, or violin.

<sup>2</sup> answer: *here* be favourable, suitable.

<sup>3</sup> elements *n.*, atmospheric conditions; winds, clouds, etc.

<sup>4</sup> served: *here* was favourable.

<sup>5</sup> environs *n.*, neighbourhood.

<sup>6</sup> adieu *n.*, good-bye, farewell.

<sup>7</sup> scanty *adj.*, very little, barely enough (*v. and adj.* scant; *n.* scantiness).

<sup>8</sup> allowance *n.*, *here* amount allowed for some particular purpose.

<sup>9</sup> pressed: *here* asked urgently.

<sup>10</sup> vicinity *n.*, neighbourhood.

<sup>11</sup> expatiate *v.*, speak about, explain, at great length (*n.* expatiation).

the delights of both city and country, and you shall command my stable and my purse.'

However, upon the way, I met a poor woman all in tears, who told me her husband had been arrested<sup>1</sup> for a debt he was not able to pay, and that his eight children must now starve, bereaved as they were of his industry, which had been their only support. I thought myself at home, being not far from my good friend's house, and therefore parted with a moiety<sup>2</sup> of all my store; and pray, mother, ought I not have given her the other half-crown,<sup>3</sup> for what she got would be of little use to her? However, I soon arrived at the mansion<sup>4</sup> of my affectionate friend, guarded by the vigilance of a huge mastiff,<sup>5</sup> who flew<sup>6</sup> at me and would have torn me to pieces but for the assistance of a woman, whose countenance was not less grim<sup>7</sup> than that of the dog; yet she with great humanity relieved me from the jaws of this Cerberus,<sup>8</sup> and was prevailed on<sup>9</sup> to carry up my name<sup>10</sup> to her master.

Without suffering<sup>11</sup> me to wait long, my old friend, who was then recovering from a severe fit<sup>12</sup> of sickness, came down in his nightcap, nightgown, and slippers,<sup>13</sup> and embraced me with the most cordial<sup>14</sup> welcome, showed me in, and after giving me a history of his indisposition, assured me that he considered himself peculiarly fortunate in having under his

<sup>1</sup> arrest *v.* and *n.*, make a prisoner of someone by authority of the law.

<sup>2</sup> moiety *n.*, arch. half.

<sup>3</sup> half-crown *n.*, coin worth two shillings and six pence.

<sup>4</sup> mansion *n.*, large dwelling-house.

<sup>5</sup> mastiff *n.*, large powerful dog used as watchdog.

<sup>6</sup> flew: *here* sprang fiercely.

<sup>7</sup> grim *adj.*, fierce and stern (*n.* grimness).

<sup>8</sup> Cerberus: fierce dog which guarded entrance to underworld, as believed in by ancient Greeks and Romans.

<sup>9</sup> prevail on *v.*, persuade after argument and pleading (prevail *v.*, be victorious, succeed in one's purpose).

<sup>10</sup> carry up my name: announce my arrival.

<sup>11</sup> suffer *v.*, *here* arch. allow.

<sup>12</sup> fit *n.*, *here* attack or period; usu. sudden violent nervous attack.

<sup>13</sup> slipper *n.*, light shoe worn in house.

<sup>14</sup> cordial *adj.*, very friendly (*n.* cordiality).

roof the man he most loved on earth, and whose stay with him must, above all things, contribute<sup>1</sup> to his perfect recovery. I now repented sorely<sup>2</sup> I had not given the poor woman the other half-crown, as I thought all my bills of humanity would be punctually answered<sup>3</sup> by this worthy man. I revealed to him my whole soul; I opened to him all my distresses; and freely owned that I had but one half-crown in my pocket; but that now, like a ship weathering<sup>4</sup> out the storm, I considered myself secure in a safe and hospitable harbour. He made no answer, but walked about the room, rubbing his hands as one in deep study. This I imputed to the sympathetic feelings of a tender heart, which increased my esteem<sup>5</sup> for him, and, as that increased, I gave the most favourable interpretation<sup>6</sup> to his silence. I construed<sup>7</sup> it into delicacy of sentiment, as if he dreaded to wound my pride by expressing his commiseration<sup>8</sup> in words, leaving his generous conduct to speak for itself.

It now approached six o'clock in the evening; and as I had eaten no breakfast, and as my spirits were raised, my appetite for dinner grew uncommonly keen. At length the old woman came into the room with two plates, one spoon, and a dirty cloth, which she laid upon the table. This appearance, without increasing my spirits, did not diminish my appetite. My protectress soon returned with a small bowl of sago,<sup>9</sup> a small porringer<sup>10</sup> of sour milk, a loaf of stale brown bread, and

<sup>1</sup> contribute *v.*, *here* help to bring about; *also* pay money to collection for some cause (*n.* contribution; *adj.* contributory).

<sup>2</sup> sorely *adv.*, *here* very much.

<sup>3</sup> bills on humanity . . . answered: human needs satisfied.

<sup>4</sup> weather *v.*, endure stormy weather.

<sup>5</sup> esteem *n.* and *v.*, high opinion, respect.

<sup>6</sup> interpretation *n.*, explanation *usu.* of passage in book or foreign language (*v.* interpret; *adj.* interpretative; *pers.* interpreter: translator between people speaking different languages).

<sup>7</sup> construe *v.*, translate, interpret *usu.* word by word (*n.* construction).

<sup>8</sup> commiseration *n.*, feeling or expression of pity (*v.* commiserate).

<sup>9</sup> sago *n.*, extract from certain palm-tree used as food, in England usually cooked in milk.

<sup>10</sup> porringer *n.*, arch. small bowl for food.

the heel<sup>1</sup> of an old cheese all over crawling with mites.<sup>2</sup> My friend apologized that his illness obliged him to live on slops,<sup>3</sup> and that better fare was not in the house; observing, at the same time, that a milk diet<sup>4</sup> was certainly the most healthful; and at eight o'clock he again recommended a regular life, declaring that for his part he would 'lie down with the lamb and rise with the lark'. My hunger was at this time so exceedingly sharp that I wished for another slice of the loaf, but was obliged to go to bed without even that refreshment.

This lenten<sup>5</sup> entertainment I had received made me resolve to depart as soon as possible; accordingly, next morning, when I spoke of going, he did not oppose my resolution; he rather commended<sup>6</sup> my design,<sup>7</sup> adding some very sage<sup>8</sup> counsel upon the occasion. 'To be sure,' said he, 'the longer you stay away from your mother the more you will grieve her and your other friends; and possibly they are already afflicted at hearing of this foolish expedition you have made. Notwithstanding all this, and without any hope of softening<sup>9</sup> such a sordid<sup>10</sup> heart, I again renewed the tale of my distress, and asking how he thought I could travel above a hundred miles upon one half-crown, I begged to borrow a single guinea, which I assured him should be repaid with thanks. 'And you know, sir,' said I, 'it is no more than I have done for you.' To which he firmly answered, 'Why, look you, Mr Goldsmith, that is neither here nor there. I have paid you all you ever lent me, and this sickness of mine has left me bare of

<sup>1</sup> heel *n.*, *here* remainder.

<sup>2</sup> mite *n.*, tiny creature.

<sup>3</sup> slops *n.*, liquid food.

<sup>4</sup> diet *n.*, what one usually eats and drinks; *also* special food ordered by doctor for medical purpose.

<sup>5</sup> lenten *adj.*, scanty, unsatisfying (from Lent: period of forty days before Easter during which Christians used to eat no meat).

<sup>6</sup> commend *v.*, approve (*n.* commendation).

<sup>7</sup> design *n.* and *v.*, *here* intention.

<sup>8</sup> sage *adj.* and *pers.*, wise (*abs. n.* sagacity).

<sup>9</sup> soften heart: arouse sympathy or pity.

<sup>10</sup> sordid *adj.*, ignoble, base (*n.* sordidness).

cash. But I have bethought myself of a conveyance for you: sell your horse, and I will furnish you with a much better one to ride on.' I readily grasped at his proposal, and begged to see the nag;<sup>1</sup> on which he led me to his bed-chamber, and from under the bed he pulled out a stout oak stick. 'Here he is,' said he; 'take this in your hand, and it will carry you to your mother's with more safety than such a horse as you ride.' I was in doubt, when I got it into my hand, whether I should not, in the first place, apply it to his pate;<sup>2</sup> but a rap<sup>3</sup> at the street door made the wretch fly to it, and when I returned to the parlour,<sup>4</sup> he introduced me, as if nothing of the kind had happened, to the gentleman who entered, as Mr Goldsmith, his most ingenious and worthy friend, of whom he had so often heard him speak with rapture. I could scarcely compose myself; and must have betrayed<sup>5</sup> indignation in my mien<sup>6</sup> to the stranger, who was a counsellor-at-law<sup>7</sup> in the neighbourhood, a man of engaging<sup>8</sup> aspect<sup>9</sup> and polite address.<sup>10</sup>

After spending an hour, he asked my friend and me to dine with him at his house. This I declined at first, as I wished to have no further communication with my hospitable friend; but at the solicitation<sup>11</sup> of both I at last consented, determined as I was by two motives; one, that I was prejudiced in favour of the looks and manner of the counsellor; and the other, that I stood in need of a comfortable dinner. And there, indeed, I found everything that I could wish, abundance without

<sup>1</sup> *nag* *n.*, horse (*usu.* contemptuous term).

<sup>2</sup> *pate* *n.*, head (*usu.* contemptuous term).

<sup>3</sup> *rap* *n.* and *v.*, knock.

<sup>4</sup> *parlour* *n.*, living-room.

<sup>5</sup> *betray* *v.*, reveal something which should be kept secret *usu.* treacherously of person or information to enemy (*n.* *betrayal*).

<sup>6</sup> *mien* *n.*, expression of face.

<sup>7</sup> *counsellor-at-law* *n.*, adviser in Irish law-court.

<sup>8</sup> *engaging* *adj.*, pleasing, attractive.

<sup>9</sup> *aspect* *n.*, appearance, features.

<sup>10</sup> *address* *n.* and *v.*, *here* manner of speech and behaviour.

<sup>11</sup> *solicitation* *n.*, earnest request (*v.* *solicit*).

profusion,<sup>1</sup> and elegance<sup>2</sup> without affectation. In the evening, when my old friend, who had eaten very plentifully at his neighbour's table but talked again of lying down with the lamb made a motion to me for retiring, our generous host requested I should take a bed with him, upon which I plainly told my old friend that he might go home and take care of the horse he had given me, but that I should never re-enter his doors. He went away with a laugh, leaving me to add this to the other little things the counsellor already knew of his plausible<sup>3</sup> neighbour.

And now, my dear mother, I found sufficient to reconcile me to all my follies; for here I spent three whole days. The counsellor had two sweet girls to his daughters,<sup>4</sup> who played enchantingly on the harpsichord;<sup>5</sup> and yet it was but a melancholy pleasure I felt the first time I heard them; for that being also the first time that either of them had touched the instrument since their mother's death, I saw the tears in silence trickle<sup>6</sup> down their father's cheeks. I every day endeavoured to go away, but every day was pressed and obliged to stay. On my going, the counsellor offered me his purse, with a horse and servant to convey me home; but the latter I declined and took only a guinea to bear my necessary expenses on the road.

Oliver Goldsmith.

### KEY QUESTION

How far does this episode illustrate the appreciation of Goldsmith's character as given in the introduction to this passage?

<sup>1</sup> profusion *n.*, over-abundance, extravagance (*adj.* profuse).

<sup>2</sup> elegance *n.*, graceful manner or appearance (*adj.* elegant).

<sup>3</sup> plausible *adj.*, appearing reasonable or probable but perhaps deceitful (*n.* plausibility).

<sup>4</sup> to his daughters: *arch.* who were his daughters.

<sup>5</sup> harpsichord *n.*, old-fashioned instrument played like piano.

<sup>6</sup> trickle *v.* and *n.*, flow slowly in drops or thin stream.

WANDER-THIRST<sup>1</sup>

Beyond the East the sunrise; beyond the West the sea;  
 And East and West the Wander-Thirst that will not let me  
 be;  
 It works in me like madness to bid me say good-bye,  
 For the seas call, and the stars call, and oh! the call of the sky!

I know not where the white road runs, nor what the blue  
 hills are,  
 But a man can have the sun for friend, and for his guide a  
 star;  
 And there's no end of voyaging when once the voice is  
 heard,  
 For the rivers call, and the road calls, and oh! the call of a  
 bird!

Yonder<sup>2</sup> the long horizon lies, and there by night and day  
 The old ships draw<sup>3</sup> to home again, the young ships sail  
 away;

And come I may, but go I must, and if men ask me why,  
 You may put the blame on the stars and the sun, and the  
 white road and the sky.

GERALD GOULD (1885-1936)

<sup>1</sup> wander-thirst *n.*, strong desire to wander or travel.

<sup>2</sup> yonder *adv.*, *poet.* there, at a distance.

<sup>3</sup> draw *v.*, *here* come.

## EXERCISES

A. 1. Why did the 'cordial welcome' of Goldsmith's 'old friend' change to 'lenten entertainment'? Describe this change in your own words.

2. What treatment did Goldsmith receive from the counsellor-at-law?

3. Compare the spirit of adventure as shown in *Wander-Thirst* with that shown in *Ulysses*.

4. **Appreciation:**  
What emotions are called up by the following lines:

(a) I know not where the white road runs, nor what the blue hills are.

(b) The old ships draw to home again, the young ships sail away.

5. **Précis:** Express in 60 words the paragraph commencing 'However, upon the way . . .' (p. 29).

6. Paraphrase the third verse of *Wander-Thirst*.

7. **Essay:**

(a) The function of humour in anecdote. (Refer particularly to the three prose passages you have read.)

(b) Home-keeping youth hath ever homely wit.  
(Shakespeare)

B. For each word in List I, find a word of opposite meaning in List II:

I	mammoth	generous	cordial	grim
	sordid	engaging	elegant	plausible
	affected	lenten	profuse	solid
	sage	squander	diminish	arrest
II	repelling	foolish	hoard	scanty
	mite	increase	mild	parsimonious
	abundant	shabby	noble	slops
	natural	chilly	release	genuine

C. For each word in List I, find a word of similar meaning in List II:

I	mien	diet	environs	commisera- tion
	rapture	adieu	moiety	expedition
	betray	prevail	solicit	rap
II	succeed	enterprise	half	aspect
	knock	vicinity	compassion	reveal
	good-bye	ecstasy	food	request

D. Distinguish between the following:

I	1. mastiff, setter	10. fiddle (violin), harpsichord
	2. nightgown, pyjamas	11. horizon, margin
	3. slippers, shoes	12. element(s), weather
	4. mansion, flat	13. trickle, cascade
	5. parlour, chamber	14. fit, hysterics
	6. sago, rice, grain	15. address, behaviour
	7. porringer, pan, bowl	16. contribution, dole
	8. college, university	
	9. half-crown, shilling, dollar, guinea, pound	
II	1. commend, praise	4. esteem, adore
	2. impute, accuse	5. reconcile, unite
	3. expatriate, construe, interpret	

## SOCRATES<sup>1</sup>

The two passages which follow are translated from the Greek of Plato<sup>2</sup> by Benjamin Jowett, and used by Sir Richard Winn Livingstone (b. 1880) in his book *Portrait of Socrates*.

SOCRATES was born in Athens about the year 470 B.C. He was a philosopher in the literal sense of the word – a lover of wisdom; moreover he was no mere theorist, but practised what he believed. Though like other philosophers he discussed the nature of reality, yet he was more interested in the virtuous life than in abstract truth. Even when his arguments seemed based on abstractions, they usually tended towards some practical issue<sup>3</sup> of conduct.

As a man he lived simply, being more intent<sup>4</sup> on the life of the spirit than the flesh; yet he had an iron constitution<sup>5</sup> as was proved by his endurance when a soldier in battle. Though he annoyed the Athenians by his relentless<sup>6</sup> exposure of every form of ignorance and false wisdom, yet the band of devoted friends whom he gathered about him showed that he must have had a warm humanity, and his conversations as reported by Plato were full of a shrewd and often playful humour. But perhaps his main characteristics were his intellectual clarity<sup>7</sup> and courage. Before accepting anything as true, whether an established and traditional belief or some new modern doctrine,<sup>8</sup> he would analyse<sup>9</sup> it to its elements with a penetrating logic,<sup>10</sup> and abide by the findings of his analysis however unpleasant or unpopular.

Possibly we are more interested to-day in his method than in his philosophy. He taught, not by lecturing, but by questioning. Whenever he found men clinging to old beliefs or adopting new ones without any basis<sup>11</sup> in reason, he would force them to a clear consideration

<sup>1</sup> Socrates: *pron.* three syllables: So-cra-tees.

<sup>2</sup> Plato (429-347 B.C.): Greek philosopher, friend and disciple of Socrates.

<sup>3</sup> issue *n.* and *v.*, result, outcome.

<sup>4</sup> intent *adj.*, with mind earnestly set upon, occupied with (*n.* intentness).

<sup>5</sup> iron constitution: great physical power of endurance.

<sup>6</sup> relentless *adj.*, merciless, unyielding, unslackening, unforgiving (*n.* relentlessness; *opp. v.* relent; *n.* relenting).

<sup>7</sup> clarity *n.*, clearness (*v.* clarify: make clear; *n.* clarification).

<sup>8</sup> doctrine *n.*, something taught, *usu.* as principles of belief, religious, political etc. (*adj.* doctrinal).

<sup>9</sup> analyse *v.*, examine by studying the details of which something is composed (*n.* analysis; *adj.* analytic; *pers.* analyst).

<sup>10</sup> logic *n.*, science and art of reasoning (*adj.* logical; *pers.* logician).

<sup>11</sup> basis *n.*, foundation (*adj.* basic; *v.* and *n.* base).

of their beliefs by questioning them precisely on every term they used. Thus when people spoke carelessly of goodness, virtue, or justice, he would ask for a definition<sup>1</sup> of these terms, which very soon showed that they were being used without any exact understanding, and in consequence the theories and practices arising from their muddled<sup>2</sup> misuse were really based on ignorance and prejudice. Then having cleared the ground in this way, he would examine, by further questioning, the true meaning of the terms, making sure that whoever he was talking to agreed step by step with every conclusion arrived at, so that when full understanding was reached at last, the man must be convinced — though possibly against his will. In the second passage that follows, Socrates can be seen employing this method against himself, proving to his friend Crito — who has come to help him escape from imprisonment and death — that it would be wrong for him to do so; a sure proof in itself that he not only insisted on clear reasoning, but that he regulated his actions by his reason.

When Socrates was an old man of seventy he was tried on a charge of not believing in the gods and corrupting the young. He was found guilty by a small majority and condemned to death, and suffered death by drinking the poison of hemlock.<sup>3</sup> How a man of such upright life could be condemned on such a charge may be a puzzle to us to-day, but Socrates — like Christ — made himself unpopular by his very power of exposing prejudice and folly, and Athens at the time was in a state of upheaval<sup>4</sup> and unrest. But whatever the cause, he accepted his fate fearlessly, and even cheerfully. He refused to escape when he might have done so, and spent his last hour with his friends discussing the spiritual life and the immortality of the soul.

### From the APOLOGY<sup>5</sup> by PLATO

*Socrates, speaking in his defence, explains his unpopularity.*

I DARE SAY, Athenians, that some one among you will reply, 'Yes, Socrates, but what is the origin of these accusations which are brought against you? There must have been something strange which you have been doing? All these rumours and this talk about you would never have arisen if you had

<sup>1</sup> definition *n.*, explanation of meaning so as to distinguish something from all other things (*v. defi·ne*).

<sup>2</sup> muddle *v. and n.*, confuse.

<sup>3</sup> hemlock *n.*, plant from which poison can be extracted.

<sup>4</sup> upheaval *n.*, violent disturbance.

<sup>5</sup> apology *n.*, here defence or explanation.

been like other men: tell us, then, what is the cause of them, for we should be sorry to judge hastily of you.' Now I regard this as a fair challenge, and I will endeavour to explain to you the reason why I have got this name<sup>1</sup> and this bad reputation. Please to attend then. And although some of you may think that I am joking, I declare that I will tell you the entire truth. Men of Athens, this reputation of mine has come of a certain sort of wisdom which I possess. If you ask me what kind of wisdom, I reply, the wisdom which, I think, belongs to man; for to that extent I am inclined to believe that I am wise, whereas the persons of whom I was speaking have a superhuman wisdom, which I may fail to describe, because I have it not myself; and he who says that I have, speaks falsely, and is taking away my character.<sup>2</sup> And here, men of Athens, I must beg you not to interrupt<sup>3</sup> me, even if I seem to say something extravagant.<sup>4</sup> For the word which I will speak is not mine. I will refer you to a witness who is worthy of credit; that witness shall be the God<sup>5</sup> of Delphi<sup>6</sup> – he will tell you about my wisdom, if I have any, and of what sort it is. You must have known Chaerephon; he was early a friend of mine, and also a friend of yours, for he shared in the recent exile<sup>7</sup> of the people, and returned with you. Well, Chaerephon, as you know, was very impetuous<sup>8</sup> in all his doings, and he went to Delphi and boldly asked the oracle<sup>9</sup> to tell him whether – as I was saying, I must beg you not to interrupt – he

<sup>1</sup> name *n.*, *here* reputation.

<sup>2</sup> taking away my character: giving me a bad reputation.

<sup>3</sup> interrupt *v.*, break in so as to stop someone from speaking, working, etc. (*n.* interruption).

<sup>4</sup> extravagant *adj.*, *here* beyond probability or reason.

<sup>5</sup> God of Delphi: Apollo the sun-god, god of prophecy, song, etc.

<sup>6</sup> Delphi: town in ancient Greece with temple where people could obtain divine guidance and advice.

<sup>7</sup> exile *n.* and *v.*, absence, usually enforced as punishment, from one's country (*pers.* exile).

<sup>8</sup> impetuous *adj.*, acting suddenly and violently without reflection (*n.* impetuosity).

<sup>9</sup> oracle *n.*, place or person consulted for divine guidance or prophecy of future; *also* answer given (*adj.* ora·cular).

asked the oracle to tell him whether anyone was wiser than I was, and the prophetess<sup>1</sup> answered, that there was no man wiser. Chaerephon is dead himself; but his brother, who is in court, will confirm the truth of what I am saying.

Why do I mention this? Because I am going to explain to you why I have such an evil name. When I heard the answer I said to myself, 'What can the god mean, and what is the interpretation of this riddle?<sup>2</sup> for I know that I have no wisdom, small or great. What then can he mean when he says that I am the wisest of men? And yet he is a god, and cannot lie; that would be against his nature. After great hesitation, I thought of the following method of trying the question. I reflected that if I could only find a man wiser than myself, then I might go to the god with a refutation<sup>3</sup> in my hand. I should say to him, 'Here is a man who is wiser than I am; but you said that I was the wisest.' Accordingly I went to one who had the reputation of wisdom, and observed him – his name I need not mention; he was a politician whom I selected<sup>4</sup> for examination – and the result was as follows: When I began to talk with him, I could not help thinking that he was not really wise, although he was thought wise by many, and still wiser by himself; and thereupon I tried to explain to him that he thought himself wise, but was not really wise; and the consequence was that he hated me, and his enmity was shared by several who were present and heard me. So I left him, saying to myself, as I went away: Well, although I do not suppose that either of us knows anything really beautiful or good, I am better off<sup>5</sup> than he is – for he knows nothing, and thinks that he knows; I neither know nor think that I know. In this one small point then I seem to have the advantage of him. Then I went to another who had still higher pretensions

<sup>1</sup> prophetess: at Delphi a priestess was consulted, not a priest.

<sup>2</sup> riddle *n.*, puzzle, problem.

<sup>3</sup> refutation *n.*, proof that something is false (*v.* **refu·te**).

<sup>4</sup> select *v.*, choose (*n.* selection).

<sup>5</sup> better off: richer or more fortunate.

to wisdom, and my conclusion was exactly the same. Whereupon I made another enemy of him, and of many others besides him.

Then I went to one man after another, becoming conscious of the enmity which I provoked,<sup>1</sup> and it distressed and alarmed me: but necessity was laid upon me – the word of God, I thought, ought to be considered first. And I said to myself, Go I must to all who appear to know, and find out the meaning of the oracle. And I swear to you, Athenians – for I must tell you the truth – the result of my mission was just this: I found that the men most in repute<sup>2</sup> were all but the most foolish; and that others less esteemed were really wiser and better. I will tell you the tale of my wanderings and of the 'Herculean'<sup>3</sup> labours, as I may call them, which I endured only to find at last the oracle irrefutable. After the politicians I went to the poets – tragic, dithyrambic,<sup>4</sup> and all sorts. And there, I said to myself, you will be instantly detected;<sup>5</sup> now you will find out that you are more ignorant than they are. Accordingly, I took them some of the most elaborate<sup>6</sup> passages in their own writings, and asked what was the meaning of them – thinking that they would teach me something. Will you believe me? I am almost ashamed to confess the truth, but I must say that there was hardly a person present who would not have talked better about their poetry than they did themselves. Then I soon discovered that not by wisdom do poets write poetry, but by a natural gift and inspiration;

<sup>1</sup> provoke *v.*, rouse, usually to anger, indignation, etc., by annoying speech or action (*n.* provocation; *adj.* provocative).

<sup>2</sup> most in repute: of highest reputation.

<sup>3</sup> Herculean *adj.*, extremely great as applied to strength, effort, labour (*from* Hercules: semi-divine hero of ancient Greece who performed many tasks demanding enormous strength and endurance).

<sup>4</sup> dithyrambic *adj.* *from* dithyramb: wild and excited chorus or poem in ancient Greece.

<sup>5</sup> detect *v.*, discover by searching and examining, usually of guilt or falsehood (*n.* detection; *pers.* detective).

<sup>6</sup> elaborate (short final syllable) *adj.*, *opp.* simple; with many elements worked closely together as in pattern (*n.* elaboration; *v.* elaborate).

they are like diviners<sup>1</sup> or soothsayers<sup>2</sup> who also say many fine things, but do not understand the meaning of them. The poets appeared to me to be in much the same case; and I further observed that upon the strength of<sup>3</sup> their poetry they believed themselves to be the wisest of men in other things in which they were not wise. So I departed, conceiving myself to be superior to them for the same reason that I was superior to the politicians.

At last I went to the artisans,<sup>4</sup> for I was conscious that I knew nothing at all, as I may say, and I was sure that they knew many fine things; and here I was not mistaken, for they did know many things of which I was ignorant, and in this they certainly were wiser than I was. But I observed that even the good artisans fell into the same error as the poets – because they were good workmen they thought that they also knew all sorts of high matters, and this defect<sup>5</sup> in them overshadowed their wisdom; and therefore I asked myself on behalf of<sup>6</sup> the oracle, whether I would like to be as I was, having neither their knowledge nor their ignorance, or like them in both; and I made answer to myself and to the oracle that I was better off as I was.

This inquisition<sup>7</sup> has led to my having many enemies of the worst and most dangerous kind, and has given occasion also to<sup>8</sup> many calumnies.<sup>9</sup> And I am called wise, for my hearers always imagine that I myself possess the wisdom which I find wanting<sup>10</sup> in others: but the truth is, men of Athens, that

<sup>1</sup> *diviner* *n.*, person who discovers the unknown by magical means (*v.* *divine*; *n.* *divina·tion*).

<sup>2</sup> *soothsayer* *n.*, arch. prophet, diviner.

<sup>3</sup> (up)on the strength of: by reason of.

<sup>4</sup> *artisan* *n.*, person trained to work with his hands.

<sup>5</sup> *de·fect* *n.*, lack of something necessary, fault (*adj.* *defe·ctive*).

<sup>6</sup> on behalf of: on account of, for benefit of.

<sup>7</sup> *inquisition* *n.*, searching inquiry.

<sup>8</sup> give occasion to: cause.

<sup>9</sup> *calumny* *n.*, malicious lie (*v.* *calumniate*; *adj.* *calumnious*; *pers.* *calum·niator*).

<sup>10</sup> wanting: *here* lacking.

God only is wise; and by his answer he intends to show that the wisdom of men is worth little or nothing; he is not speaking of Socrates, he is only using my name by way of illustration, as if he said, He is the wisest, who, like Socrates, knows that his wisdom is in truth worth nothing. And so I go about the world, obedient to the god, and search and make inquiry into the wisdom of any one, whether citizen or stranger, who appears to be wise; and if he is not wise, then in vindication<sup>1</sup> of the oracle I show him that he is not wise; and my occupation quite absorbs me, and I have no time to give either to any public matter of interest or to any concern of my own, but I am in utter poverty by reason of my devotion to the god.

There is another thing – young men of the richer classes, who have most leisure, come about me of their own accord; they like to hear the pretenders examined, and they often imitate me, and proceed to examine others; there are plenty of persons, as they quickly discover, who think that they know something, but really know little or nothing; and then those who are examined by them instead of being angry with themselves are angry with me: This confounded<sup>2</sup> Socrates, they say; this villainous misleader of youth! – and then if somebody asks them, Why, what evil does he practise or teach? they do not know, and cannot tell; but in order that they may not appear to be at a loss, they repeat the stock<sup>3</sup> charges which are used against all philosophers about teaching things up in the clouds and under the earth, and having no gods, and making the worse appear the better cause; for they do not like to confess that their pretence of knowledge has been detected – which is the truth; and as they are numerous and ambitious and energetic and vigorous and persuasive

<sup>1</sup> *vindication* *n.*, proof of truth, justice, etc., after accusation (*v.* *vindicate*; *pers.* *vindicator*).

<sup>2</sup> *confounded* *adj.*, *popular expression for* very annoying (*v.* *confound*: *lit.* defeat, throw into disorder, put to shame).

<sup>3</sup> *stock* *adj.*, *here* customary, used by everybody (*n.* and *v.* *stock*: store of goods kept on hand in shop, etc.).

speakers, they have filled your ears with their loud and inveterate<sup>1</sup> calumnies. And this is the reason why my three accusers, Meletus and Anytus and Lycon, have set upon me: Meletus, who has a quarrel with me on behalf of the poets; Anytus, on behalf of the artisans and politicians; Lycon, on behalf of the politicians: and as I said at the beginning, I cannot expect to get rid of such a mass of calumny all in a moment. And this, men of Athens, is the truth and the whole truth; I have concealed nothing, I have dissembled<sup>2</sup> nothing. And yet, I know that my plainness of speech makes them hate me, and what is their hatred but a proof that I am speaking the truth? — Hence has arisen the prejudice against me; and this is the reason of it, as you will find out either in this or in any future inquiry.

### KEY QUESTION

How does Socrates' behaviour, as given in this passage, account for his unpopularity?

### From the CRITO by PLATO

*Two days before Socrates is to be put to death, Crito, one of his friends, comes to him in prison and tells him that plans have been made for his escape. He pleads with Socrates to take advantage of the opportunity, pointing out that he owes it to his children to remain alive and attend to their education, and also that his friends will be blamed for negligence<sup>3</sup> and cowardice if they allow him to die without making an effort to save him. To this Socrates replies by examining the whole question in his usual manner of clear and quiet reasoning; and as a preliminary to his argument he draws two admissions from Crito: first, one should not be swayed<sup>4</sup> by the opinion of the many*

<sup>1</sup> *inveterate* *adj.*, become too habitual to be removed, usually of evil passions, etc. (*n.* *inveteracy*).

<sup>2</sup> *dissemble* *v.*, give false appearance to, pretend.

<sup>3</sup> *negligence* *n.*, act of neglecting, not attending to.

<sup>4</sup> *sway* *v.* and *n.*, here influence, have power over.

who are ignorant and prejudiced, but only by the opinion of the few who know and understand; secondly, one should not put value on life itself, but only on a good life, that is, a life lived in accordance with what is right and noble. The dialogue<sup>1</sup> then proceeds:

SOCRATES: From these premisses<sup>2</sup> I proceed to argue the question whether I ought or ought not to try and escape without the consent of the Athenians: and if I am clearly right in escaping, let us make the attempt; but if not, let us abandon it. The other considerations which you mention, of money and loss of character and the duty of educating one's children, are, I fear, only the doctrines of the crowd, who would be as ready to restore people to life, if they were able, as they are to put them to death – and with as little reason. But now, as this is the conclusion of our argument, the only question which remains to be considered is, whether we shall do rightly either in escaping or in suffering others to aid in our escape and paying them in money and thanks, or whether in fact that would be wrong; if the latter, then death or any other calamity<sup>3</sup> which may ensue<sup>4</sup> on my remaining here must not be allowed to enter into the calculation.

CRITO: I think that you are right, Socrates; how then shall we proceed?

SOCRATES: Let us consider the matter together, and do you either refute me if you can, and I will be convinced; or else cease, my dear friend, from repeating to me that I ought to escape against the wishes of the Athenians: for I am very anxious to do whatever I do with your assent<sup>5</sup> and not against your will. And now please to consider my first principles, and try how you can best answer me.

<sup>1</sup> dialogue *n.*, conversation in story, play, etc.

<sup>2</sup> premiss *n.*, statement on which logical argument is based and from which conclusion is arrived at (*also spelt premise*).

<sup>3</sup> calamity *n.*, great misfortune, disaster (*adj. calamitous*).

<sup>4</sup> ensue *v.*, follow as a result.

<sup>5</sup> assent *n.* and *v.*, agreement, willingness.

CRITO: I will.

SOCRATES: Are we to say that we are never intentionally to do wrong, or that in one way we ought and in another way we ought not to do wrong, or is doing wrong always evil and dishonourable, as we have already agreed? Are all our former admissions which were made within a few days to be thrown away? And have we, at our age, been earnestly discoursing with one another all our life long only to discover that we are no better than children? Or, in spite of public opinion, and in spite of consequences whether better or worse, shall we insist on the truth of what was then said, that wrong is always an evil and disgrace to him who acts wrongly? Shall we say so or not?

CRITO: Yes.

SOCRATES: Then we must do no wrong?

CRITO: Certainly not.

SOCRATES: Nor when injured<sup>1</sup> injure in return, as the public imagine; for we must injure no one at all?

CRITO: Clearly not.

SOCRATES: Again, Crito, may we do evil?

CRITO: Surely not, Socrates.

SOCRATES: And what of doing evil in return for evil, which is the morality of the public — is that right or not?

CRITO: Not right.

SOCRATES: For doing evil to another is the same as injuring him?

CRITO: Very true.

SOCRATES: Then we ought not to retaliate<sup>2</sup> or render evil for evil to any one, whatever evil we may have suffered from him. But think, Crito, whether you really mean what you are saying. For this opinion has never been, and never will be popular; and those who are agreed and those who are not

<sup>1</sup> injure *v.*, harm, wrong (*n.* injury; *adj.* injurious).

<sup>2</sup> retaliate *v.*, injure in revenge for injury received (*n.* retaliation; *adj.* retaliatory).

agreed upon this point have no common ground, and can only despise one another when they see how widely they differ. Tell me, then, whether you agree with and assent to my first principle, that neither injury nor retaliation nor warding off<sup>1</sup> evil by evil is ever right. And shall that be the premiss of our argument? Or do you decline and dissent<sup>2</sup> from this? For so I have ever thought, and continue to think; but, if you are of another opinion, let me hear what you have to say. If, however, you remain of the same mind as formerly, I will proceed to the next step.

CRITO: You may proceed, for I have not changed my mind.

SOCRATES: Then I will go on to the next point, which may be put in the form of a question: Ought a man to do what he admits to be right, or ought he to betray the right?

CRITO: He ought to do what he thinks right.

SOCRATES: But if this is true, what is the application? In leaving the prison against the will of the Athenians, do I wrong any? or rather do I not wrong those whom I ought least to wrong? Do I not desert the principles which were acknowledged by us to be just — what do you say?

CRITO: I cannot tell, Socrates; for I do not know.

SOCRATES: Consider it this way: Imagine that I am able to run away (you may call the proceeding by any name which you like), and the laws and the government come and question me. 'Tell us, Socrates,' they say, 'what are you about?<sup>3</sup> Are you not going by an act of yours to overthrow us — the laws, and the whole state, as far as in you lies? Do you imagine that a state can subsist<sup>4</sup> and not be overthrown, in which the decisions of law are powerless, and are set aside and trampled<sup>5</sup> upon by individuals?' What will be our answer, Crito, to these and the like words? Any one, and especially an orator, will have a good

<sup>1</sup> ward off *v.*, protect oneself from.

<sup>2</sup> dissent *v.* and *n.*, disagree; *opp.* assent (*n.* dissension: strife, quarrel).

<sup>3</sup> What are you about? — What are you trying to do?

<sup>4</sup> subsist *v.*, keep oneself alive (*n.* subsistence: means of supporting life).

<sup>5</sup> trample *v.*, tread on heavily.

deal to say on behalf of the law which requires a sentence to be carried out.<sup>1</sup> He would argue that this law should not be set aside; and shall we reply, 'Yes; but the state has injured us and given an unjust sentence'? Suppose I say that?

CRITO: Very good, Socrates.

SOCRATES: 'And was that our agreement with you,' the law would answer, 'or were you to abide by the sentence of the state?' And if I were to express my astonishment at their words, the law would probably add: 'Answer, Socrates, instead of opening your eyes — you are in the habit of asking and answering questions. Tell us — what complaint have you to make against us which justifies you in attempting to destroy us and the state? In the first place did we not bring you into existence? Your father married your mother by our aid and begat<sup>2</sup> you. Say whether you have any objection to urge against those of us who regulate marriage.' None, I should reply. 'Or against those of us who after birth regulate the upbringing and education of children, in which you also were trained? Were not the laws, which have the charge of education, right in commanding your father to train you in music<sup>3</sup> and gymnastic?'<sup>4</sup> Right, I should reply. 'Well then, since you were brought into the world and brought up and educated by us, can you deny in the first place that you are our child and servant, as your fathers were before you? And if this is true you are not on equal terms<sup>5</sup> with us; nor can you think that you have a right to do to us what we are doing to you. Would you have any right to strike or abuse or do any other harm to your father or your master, if you had one, because you had been struck or abused by him, or received some other harm at his hands? — you would not say this? And because we think right

<sup>1</sup> carry out: put into effect.

<sup>2</sup> beget *v.*, become father of a child (begat or begot, begotten).

<sup>3</sup> music: in ancient Greece included dancing and poetry, and meant intellectual and spiritual education.

<sup>4</sup> gymnastic *usu.* gymnastics *n.*, physical training (*pers.* gymnast).

<sup>5</sup> on equal terms: having equal rights or advantages.

to destroy you, do you think that you have any right to destroy us in return, and your country as far as you can? Will you, the professor of true virtue, pretend that you are justified in this? Has a philosopher like you failed to discover that our country is more to be valued and higher and holier far than mother or father or any ancestor, and more to be regarded in the eyes of the gods and of men of understanding? to be reverenced and humoured<sup>1</sup> in its anger, even more than a father, and either to be persuaded, or if not persuaded, to be obeyed? And when we are punished by her, whether with imprisonment or stripes,<sup>2</sup> the punishment is to be endured in silence; and if she lead us to wounds or death in battle, we must comply;<sup>3</sup> that is our duty: a man may not yield or retreat or leave his rank, but whether in battle or in a court of law, or in any other place, he must do what his city and his country order him; or he must change their view of what is just: and if he may do no violence to his father or mother, much less may he do violence to his country.' What answer shall we make to this, Crito? Do the laws speak truly, or do they not?

CRITO: I think that they do.

### KEY QUESTION

Show how Socrates develops his argument step by step so as to make the conclusion convincing.

<sup>1</sup> humour *v.*, treat someone with gentle consideration so as not to annoy.

<sup>2</sup> stripe *n.*, *here* beating.

<sup>3</sup> comply with *v.*, do what is asked or commanded (*n.* compliance; *adj.* compliant).

## SONNET

The world is too much with us; late and soon,  
 Getting and spending, we lay waste our powers:  
 Little we see in Nature that is ours;  
 We have given our hearts away, a sordid boon!<sup>1</sup>  
 This sea that bares her bosom to the moon,  
 The winds that will be howling at all hours  
 And are up-gather'd now like sleeping flowers,  
 For this, for everything, we are out of tune;<sup>2</sup>  
 It moves us not. — Great God! I'd rather be  
 A Pagan<sup>3</sup> suckled<sup>4</sup> in a creed outworn,  
 So might I, standing on this pleasant lea,<sup>5</sup>  
 Have glimpses<sup>6</sup> that would make me less forlorn;<sup>7</sup>  
 Have sight of Proteus<sup>8</sup> rising from the sea,  
 Or hear old Triton<sup>9</sup> blow his wreathèd<sup>10</sup> horn.

WILLIAM WORDSWORTH (1770-1850)

<sup>1</sup> *boon* *n.*, arch. gift, favour, usually in answer to request; *here* we have sacrificed our best feelings to the base cares and demands of worldly life.

<sup>2</sup> out of tune unfitted for, unable to appreciate.

<sup>3</sup> *Pagan* *n.* and *adj.*, non-Christian; *here* ancient Greek (*n.* paganism).

<sup>4</sup> *suckle* *v.*, feed baby or young animal at the breast, *here* met. train, educate (*n.* suckling: one so fed).

<sup>5</sup> *lea* *n.*, poet. grass-land.

<sup>6</sup> *glimpse* *n.* and *v.*, momentary appearance or sight.

<sup>7</sup> *forlorn* *adj.*, lost and lonely, hopeless, abandoned.

<sup>8</sup> *Proteus*: an old prophet of ancient Greek legend who rose from sea at midday and slept in shadow of rocks with strange sea-creatures about him.

<sup>9</sup> *Triton*: son of sea-god, according to ancient Greeks, who rode on sea-horse in company with sea-creatures and blew a horn. The suggestion is that the ancient Greeks regarded nature with reverence and wonder lost by modern world.

<sup>10</sup> *wreathèd* *adj.*, *here* twisted; usu. twisted around something else.

## EXERCISES

**A.**

1. In what way did Socrates consider himself wiser than other men?
2. Why did Socrates consider he must obey the laws?
3. What impression of Socrates as a man do you receive from these extracts?
4. Find from the foregoing passages, or elsewhere, examples of personification,<sup>1</sup> simile,<sup>2</sup> and metaphor used for the following purposes:
  - (a) Pictorial effect.
  - (b) Emotional effect.
  - (c) As illustration or interpretation of ideas.
5. Précis: Express in 130 words the passage commencing 'Are we to say . . .' and ending ' . . . the next step' (pp. 46 and 47). Use indirect (reported) speech, and give a short title to your précis.
6. Paraphrase the first eight lines of Wordsworth's sonnet. Compare your paraphrase with the original, and say in what way the ideas expressed gain or lose in force and appeal by poetic form and imagery as against direct prose statement.
7. Essay:
  - (a) Treat in the form of a debate: Individual liberty *versus* (against) State control.
  - (b) The function of rhythm and imagery in poetry. (Refer particularly to the four poems already given.)

**B.** What adjectives are formed from the following words?

Hercules	toil	suburb	oracle
doctrine	basis	logic	defect
calamity	sympathy	ecstasy	ardour
parsimony	profusion	energy	idiocy
prudence	incision	disproportion	inconsequence
truancy	tradition	agility	chastity
analyse	persuade	apologize	congratulate

<sup>1</sup> personification *n.*, speaking of some non-living object as though it were alive; e.g. 'This sea that bares her bosom to the moon.' (*v.* personify).

<sup>2</sup> simile (*pron.* three syllables: sim-i-li) *n.*, drawing fanciful resemblance between two dissimilar things in order to emphasise some particular feature; e.g., 'Della's hair fell, rippling like a cascade of brown water.'

## C. What abstract nouns are formed from the following words?

vacant	serene	generous	impetuous
inveterate	cordial	elegant	profuse
betray	calumniate	apologize	provoke
injure	neglect	bewilder	impede
acquire	unite (2)	absorb	expose
analyse	comply	apply	rely
appertain	reverse	assume	depreciate

## D. For each word in List I, find a word of similar meaning in List II:

I	diviner	artisan	stripe	riddle
	upheaval	vindication	forlorn	wanting
	select	detect	coax	retaliate
II	lacking	choose	puzzle	justification
	blow	revenge	discover	soothsayer
	humour	craftsman	abandoned	disturbance

## E. For each word in List I, find a word of opposite meaning in List II:

I	clarity	majority	abstract	literal
	frank	intent	elaborate	extravagant
	assent	refute	subsist	overrate
II	prove	muddle	simple	parsimonious
	dissent	abstracted	metaphorical	under- estimate
	perish	concrete	minority	dissembling

## F. Distinguish between the following:

I 1. exile, wanderer  
 2. boon, contribution  
 3. lea, field  
 4. glimpse, view  
 5. dialogue, conversation  
 6. premiss, basis, origin  
 7. definition, description

8. inquisition, scrutiny
9. reputation, fame
10. personification, personality
11. simile, similarity

II 1. relentless, inveterate  
2. pagan, primitive

III 1. trample, tread  
2. suckle, feed  
3. interrupt, interfere  
4. ensue, follow  
5. wax, expand

G. Put the following phrases into sentences so as to show their meaning:

1. on the point of
2. on the strength of
3. on behalf of
4. to be about
5. give occasion to
6. carry out
7. on equal terms
8. on the sly
9. turn inside out
10. out of tune with
11. to the lees
12. to be better off
13. person of note
14. to have a bad name
15. cheeks burn
16. brows knit(ted)
17. soften the heart
18. put (or set) one's hand to
19. iron constitution
20. step by step

## DOUBTING CASTLE

From *Pilgrim's Progress* by JOHN BUNYAN (1628-88)

JOHN BUNYAN was the son of a tinker. He followed his father's employment for a while, then served for a time as a soldier. However, he underwent a deep religious experience and became a preacher among the Baptists,<sup>1</sup>† a dissenting sect;<sup>2</sup> that is, a religious body in disagreement with the Established Church<sup>3</sup> and not admitting its authority, with the result that – like other dissenting sects in those days – it suffered bitter persecution.<sup>4</sup> As Bunyan defied the harsh laws which were imposed against the dissenters, in particular limiting their rights of preaching, he was thrown into prison where he remained for twelve years (1660-72). It was during his imprisonment that he wrote *Pilgrim's Progress*.

The book is an allegory<sup>5</sup> setting out in story form the trials, hardships, and adventures encountered by a Christian seeking the road to salvation, or, as the book expresses it, making the pilgrimage from the City of Destruction to the Celestial<sup>6</sup> City. The episode<sup>7</sup> of Doubting Castle describes one of the adventures, showing how the Christian may at times fall into despondency and despair but will be saved if he remembers God's promise.

*Pilgrim's Progress*, however, is more than a religious allegory. Apt<sup>8</sup> and forceful as the allegory is, with such episodes as the crossing through the Valley of the Shadow of Death and the mobbing<sup>9</sup> of Christian and Faithful in Vanity Fair, the real vitality of the book as

<sup>1</sup> Baptist: member of Christian body practising special form of baptism (see Note).

<sup>2</sup> sect *n.*, body of persons believing in religious doctrines different from those generally accepted.

<sup>3</sup> Established Church: Church of England.

<sup>4</sup> persecution *n.*, hunting down and infliction of deliberate and continuous injury on person or body of persons, usually because of religious or political opinions (*v.* persecute).

<sup>5</sup> allegory *n.*, story in which characters represent human virtues and vices (*adj.* allegorical).

<sup>6</sup> celestial *adj.*, heavenly.

<sup>7</sup> episode *n.*, incident in story.

<sup>8</sup> apt *adj.*, exactly applying (*n.* aptness; *also* aptitude: natural ability for some particular thing).

<sup>9</sup> mob *v.*, *from n. mob*: contemptuous term for crowd; *as v.* attack, overwhelm, by crowd.

literature lies in its clear-cut characterization and direct narrative. Though the style is as simple as that of the Bible, on which it is modelled, the story has the movement and grip<sup>1</sup> of genuine adventure and the characters are as alive as actual people. In other words, considered as a story alone, the book is a masterpiece of creative imagination.

The story is told as though Bunyan sees it in a dream.

The passage has been slightly condensed.<sup>2</sup>

I SAW THEN that Christian and Hopeful went on their way to a pleasant river. Now their way lay just upon the bank of the river, and on either side were green trees that bore all manner of fruit. On either side of the river was also a meadow,<sup>3</sup> curiously beautified with lilies; and it was green all the year long. In this meadow they lay down and slept, for here they might lie down safely. When they awoke, they gathered again of the fruit of the trees, and drank of the water of the river, and then lay down again to sleep. Thus they did several days and nights. So when they were disposed to go on, they ate and drank and departed.

Now I beheld in my dream that they had not journeyed far, but the river and the way parted, at which they were not a little sorry; yet they durst<sup>4</sup> not go out of the way. Now the way from the river was rough, and their feet tender by reason of their travels. Wherefore, still as they went on they wished for better way. Now a little before them there was on the left hand of the road a meadow, and a stile<sup>5</sup> to go over into it; and that meadow is called By-path<sup>6</sup> Meadow. Then said Christian to his fellow, 'If this meadow lieth along by our wayside, let us go over into it.' Then he went to the stile to see, and behold, a path lay along by the way, on the other side of the fence. 'It is according to my wish,' said Christian. 'Here is the

<sup>1</sup> grip *n. and v.*, seize and hold tightly.

<sup>2</sup> condense *v.*, shorten, compress; *lit.* make substance more solid by getting rid of some liquid (*n.* condensation).

<sup>3</sup> meadow *n.*, grass-land.

<sup>4</sup> durst: *arch.* for dared.

<sup>5</sup> stile *n.*, barred entrance to field-path which must be climbed over, so allowing passage to people on foot but preventing cattle in field from going out.

<sup>6</sup> by-path *n.*, path off main road but leading round to same direction.

easiest going. Come, good Hopeful, and let us go over.'

HOPEFUL: 'But how if this path should lead us out of the way?'

CHRISTIAN: 'That is not like.<sup>1</sup> Look, doth<sup>2</sup> it not go along by the wayside?'

So Hopeful, being persuaded by his fellow, went after him over the stile. When they were gone over, and were got into the path, they found it very easy for their feet; and, withal,<sup>3</sup> they looking before them espied<sup>4</sup> a man walking as they did, and his name was Vain-confidence;<sup>5</sup> so they called after him, and asked him whither that way led.

He said, 'To the Celestial Gate.'

'Look,' said Christian, 'did not I tell you so? By this you may see we are right.'

So they followed, and he went before them. But behold, the night came on, and it grew very dark; so that they that were behind lost the sight of him that went before.

He, therefore, that went before (Vain-confidence by name), not seeing the way before him, fell into a deep pit, which was on purpose there made by the prince of those grounds to catch vain-glorious<sup>6</sup> fools withal, and was dashed in pieces with his fall.

Now Christian and his fellow heard him fall; so they called to know the matter, but there was none to answer, only they heard a groaning. Then said Hopeful, 'Where are we now?' Then was his fellow silent, as mistrusting<sup>7</sup> that he had led him out of the way; and now it began to rain, and thunder, and lighten in a very dreadful manner; and the water rose amain.<sup>8</sup>

<sup>1</sup> like: arch. for likely, probable.

<sup>2</sup> doth: arch. for does.

<sup>3</sup> withal adv., arch. moreover; prep., with.

<sup>4</sup> espy v., arch. see, notice.

<sup>5</sup> vain-confidence: somewhat arch. foolish self-confidence.

<sup>6</sup> vain-glorious adj., somewhat arch. extremely boastful and vain.

<sup>7</sup> mistrust v. and n., have no confidence in (not so definite as distrust).

<sup>8</sup> amain adv., arch. and poet. with great power.

Then Hopeful groaned in himself, saying, 'Oh that I had kept on my way!'

CHRISTIAN: 'Who could have thought that this path should have led us out of the way? But we must not stand thus; let us try to go back again.'

But by this time the waters were greatly risen, by reason of which the way of going back was very dangerous. (Then I thought that it is easier going out of the way when we are in, than going in when we are out.) Yet they adventured<sup>1</sup> to go back; but it was so dark, and the flood was so high, that in their going back they were like to have been drowned nine or ten times.

Neither could they, with all the skill they had, get again to the stile that night. Wherefore, at last, lighting<sup>2</sup> under a little shelter, they sat down there until the daybreak; but, being weary, they fell asleep.

Now there was, not far from the place where they lay, a castle called Doubting Castle, the owner whereof<sup>3</sup> was Giant Despair; and it was in his grounds they were now sleeping. Wherefore he, getting up in the morning early, and walking up and down in his fields, caught Christian and Hopeful asleep in his grounds. Then, with a grim and surly<sup>4</sup> voice, he bid them awake, and asked them whence they came, and what they did in his grounds. They told him they were pilgrims, and that they had lost their way. Then said the giant, 'You have this night trespassed<sup>5</sup> on me, by trampling in and lying on my grounds, and therefore you must go along with me.' So they were forced to go, because he was stronger than they. They also had but little to say, for they knew themselves in a fault. The giant, therefore, drove them before him, and put them

<sup>1</sup> *adventured*: for tried.

<sup>2</sup> *light v.*, somewhat arch. happen to come upon.

<sup>3</sup> *whereof*: arch. of which.

<sup>4</sup> *surly adj.*, abrupt, rude, ill-natured, and unfriendly in manner (*n. surliness*).

<sup>5</sup> *trespass v. and n.*, enter another's ground unlawfully; *arch. sin.*

into his castle, into a very dark dungeon,<sup>1</sup> nasty<sup>2</sup> and stinking<sup>3</sup> to the spirits of these two men. Here, then, they lay from Wednesday morning till Saturday night, without one bit of bread, or drop of drink, or light, or any to ask how they did; they were, therefore, here in evil case,<sup>4</sup> and were far from friends and acquaintance. Now in this place Christian had double sorrow, because it was through his unadvised<sup>5</sup> counsel that they were brought into this distress.

Now Giant Despair had a wife, and her name was Diffidence.<sup>6</sup> So, when he was gone to bed, he told his wife what he had done; to wit,<sup>7</sup> that he had taken a couple of prisoners and cast them into his dungeon for trespassing on his grounds. Then he asked her also what he had best to do further to them. So she asked him what they were, whence they came, and whither they were bound; and he told her. Then she counselled him that when he arose in the morning he should beat them without any mercy. So, when he arose, he getteth<sup>8</sup> him a grievous<sup>9</sup> crab-tree<sup>10</sup> cudgel,<sup>11</sup> and goes down into the dungeon to them, and there first falls to rating<sup>12</sup> of them as if they were dogs, although they never gave him a word of distaste.<sup>13</sup> Then he falls upon them and beats them fearfully, in such sort that they were not able to help themselves, or to turn them upon the floor. This done, he withdraws and leaves them there to condole<sup>14</sup> their misery, and to mourn under their

<sup>1</sup> dungeon *n.*, underground prison.

<sup>2</sup> nasty *adj.*, extremely unpleasant (*n.* nastiness).

<sup>3</sup> stink *v.* and *n.*, smell very badly.

<sup>4</sup> case: *here* situation, condition.

<sup>5</sup> unadvised *adj.*, foolish in advice.

<sup>6</sup> diffidence *n.*, lack of confidence (*adj.* diffident).

<sup>7</sup> to wit: *arch.* namely, as follows.

<sup>8</sup> getteth: *arch.* for gets.

<sup>9</sup> grievous *adj.*, *here* very big so as to cause pain.

<sup>10</sup> crab-tree *n.*, *arch.* for crab-apple tree; crab-apple: small red wild apple.

<sup>11</sup> cudgel *n.*, stout staff or stick; *as v.* beat with cudgel.

<sup>12</sup> rate *v.*, scold, speak angry words to.

<sup>13</sup> distaste *n.*, *here* unfriendliness, provocation.

<sup>14</sup> condole *v.*, *here* grieve for; *usu.* condole with: express sympathy with (*n.* condolence).

distress. So all that day they spent the time in nothing but sighs and bitter lamentations.<sup>1</sup> The next night, she, talking with her husband about them further, and understanding they were yet alive, did advise him to counsel them to make away<sup>2</sup> themselves. So, when morning was come, he goes to them in a surly manner as before, and perceiving them to be very sore with the stripes that he had given them the day before, he told them that, since they were never like to come out of that place, their only way would be forthwith to make an end of themselves, either with knife, halter,<sup>3</sup> or poison; for why, said he, should they choose life, seeing it is attended with so much bitterness? But they desired him to let them go. With that he looked ugly<sup>4</sup> upon them, and, rushing to them, had doubtless made an end of them himself, but that he fell into one of his fits (for he sometimes, in sunshiny weather, fell into fits), and lost for a time the use of his hand. Wherefore he withdrew, and left them as before to consider what to do.

Well, towards evening, the giant goes down into the dungeon again, to see if his prisoners had taken his counsel; but when he came there he found them alive; and, truly, alive was all. For now, what with want of bread and water, and by reason of the wounds they received when he beat them, they could do little but breathe. But, I say, he found them alive; at which he fell into a grievous rage, and told them that, seeing they had disobeyed his counsel, it should be worse with them than if they had never been born.

At this they trembled greatly, and I think that Christian fell into a swoon;<sup>5</sup> but, coming a little to<sup>6</sup> himself again, they considered the giant's counsel, whether yet they had best take it or no.

<sup>1</sup> *lamentation n.*, mourning, expression of great sorrow (*v. lament*).

<sup>2</sup> *make away: for make away with: kill.*

<sup>3</sup> *halter n.*, rope arranged in loop (circle) for hanging.

<sup>4</sup> *ugly here adv.*, angrily.

<sup>5</sup> *swoon v.*, lose consciousness, faint; *also n.*

<sup>6</sup> *come to v.*, regain consciousness.

Now, night being come again, and the giant and his wife being in bed, she asked him concerning the prisoners, and if they had taken his counsel. To which he replied, 'They are sturdy<sup>1</sup> rogues;<sup>2</sup> they choose rather to bear all hardship than to make away themselves.'

Then said she, 'Take them into the castle-yard to-morrow, and show them the bones and skulls<sup>3</sup> of those that thou hast already despatched,<sup>4</sup> and make them believe, ere<sup>5</sup> a week comes to an end, thou also wilt tear them in pieces, as thou hast done their fellows before them.'

So, when the morning was come, the giant goes to them again, and takes them into the castle-yard, and shews them as his wife had bidden him. 'These', said he, 'were pilgrims as you are, once, and they trespassed in my grounds, as you have done; and, when I thought fit, I tore them in pieces, and so, within ten days, I will do you. Go, get you down to your den<sup>6</sup> again.' And with that, he beat them all the way thither. They lay, therefore, all day on Saturday in a lamentable case, as before.

Now, when night was come, and when Mrs Diffidence and her husband, the giant, were got to bed, they began to renew their discourse of their prisoners; and withal the old giant wondered that he could neither by his blows nor his counsel bring them to an end. And with that his wife replied, 'I fear that they live in hope that some will come to relieve them, or that they have picklocks<sup>7</sup> about them, by the means of which they hope to escape.'

'And sayest thou so, my dear?' said the giant. 'I will, therefore, search them in the morning.'

<sup>1</sup> sturdy *adj.*, strong, brave, resolute (*n.* sturdiness).

<sup>2</sup> rogue *n.*, one who lives by trickery and crime (*adj.* roguish; *abs. n.* roguery; often suggests merry naughtiness).

<sup>3</sup> skull *n.*, bone-frame of head.

<sup>4</sup> despatched: *here* killed.

<sup>5</sup> ere *arch. and poet. for* before.

<sup>6</sup> den *n.*, *here* dungeon-cell; *usu.* wild animal's living-place.

<sup>7</sup> picklock *n.*, instrument for opening lock without key.

Well, on Saturday, about midnight, they began to pray, and continued in prayer till almost break of day.

Now, a little before it was day, good Christian, as one half amazed, brake out in this passionate speech:

'What a fool', quoth<sup>1</sup> he, 'am I, thus to lie in a stinking dungeon, when I may as well walk at liberty! I have a key in my bosom, called Promise, that will, I am persuaded, open any lock in Doubting Castle.'

Then said Hopeful, 'That is good news, good brother. Pluck it out of thy bosom, and try.'

Then Christian pulled it out of his bosom, and began to try at the dungeon door, whose bolt,<sup>2</sup> as he turned the key, gave back, and the door flew open with ease, and Christian and Hopeful both came out. Then he went to the outward door that leads into the castle-yard, and with his key opened that door also. After, he went to the iron gate, for that must be opened too; but that lock went damnable<sup>3</sup> hard, yet the key did open it. Then they thrust open the gate to make their escape with speed, but that gate, as it opened, made such a creaking<sup>4</sup> that it waked Giant Despair, who, hastily rising to pursue his prisoners, felt his limbs to fail, for his fits took him again, so that he could by no means go after them. Then they went on, and came to the King's highway, and so were safe, because they were out of his jurisprudence.<sup>5</sup>

Now, when they were over the stile, they began to contrive with themselves what they should do at the stile to prevent those that should come after from falling into the hands of Giant Despair. So they consented<sup>6</sup> to erect<sup>7</sup> there a

<sup>1</sup> *quoth*: arch. for said.

<sup>2</sup> *bolt* *n.*, iron bar for holding door shut.

<sup>3</sup> *damnable*: for *damnably* *adv.*, *here* extremely, so causing difficulty and annoyance.

<sup>4</sup> *creak(ing)* *n. and v.*, sharp sound made by hard objects rubbing together.

<sup>5</sup> *jurisprudence* *n.*, *here* for jurisdiction: power of exercising legal authority; usu. science of law.

<sup>6</sup> *consented*: *here* came to decision together.

<sup>7</sup> *erect* *v.*, set up (*n.* erection; *adj.* erect: upright).

pillar, and to engrave<sup>1</sup> upon the side thereof this sentence: 'Over this stile is the way to Doubting Castle, which is kept by Giant Despair, who despiseth the King of the Celestial Country, and seeks to destroy his holy pilgrims.' Many, therefore, that followed after, read what was written, and escaped the danger.

### KEY QUESTION

Show how the characters and incidents of this episode illustrate by allegory religious doubt and faith.

### NOTE

#### PAGE LINE

54 4 baptism: use of water in sign of spiritual purification; in Church of England and some other Christian bodies, touching forehead of infant with water as sign of admission to Church; among Baptists, complete submersion of body under water of someone old enough to profess belief in Christianity.

<sup>1</sup> engrave *v.*, cut words, pattern, etc., into hard surface (*n.* engraving).

## ISAIAH, CHAPTER 35

From the Authorized Version of the *Bible*

IN THE YEAR 588 B.C., Nebuchadnezzar, King of Babylonia, conquered the Jews in Palestine, destroyed Jerusalem, and carried a number of the people to captivity in Babylon, where they were held for many years. There are many passages in the Bible which refer to this period, expressing the hope and yearning of the exiles for return to their own country. It is possible that the following chapter from the Book of Isaiah also refers to this period, and was addressed to the captives in Babylon to encourage them with the promise of their eventual liberation, a promise which was fulfilled when Cyrus, King of the Persians, conquered the Babylonians and in the year 536 B.C. issued<sup>1</sup> a decree<sup>2</sup> permitting the Jews to return to Palestine. If this interpretation is correct, it would explain the references in the passage to a highway across the desert and the return of the ransomed<sup>3</sup> to Zion – that is, Jerusalem – with songs and everlasting joy. But whatever the exact historical reference may be, the passage, considered as an expression of the exile's longing for his native land, is astonishingly beautiful.

THE WILDERNESS AND the solitary place shall be glad for them; and the desert shall rejoice, and blossom as the rose.

It shall blossom abundantly, and rejoice even with joy and singing: the glory of Lebanon<sup>4</sup> shall be given unto it, the excellency of Carmel<sup>4</sup> and Sharon,<sup>4</sup> they shall see the glory of the Lord, and the excellency of our God.

Strengthen ye the weak hands, and confirm<sup>5</sup> the feeble knees.

Say to them that are of a fearful heart, Be strong, fear not: behold, your God will come with vengeance, even God with a recompense;<sup>6</sup> he will come and save you.

<sup>1</sup> issue *v.*, publish (*n.* one in series of periodic publications).

<sup>2</sup> decree *n.*, command published by authority; *also v.*

<sup>3</sup> ransom *v.* and *n.*, liberate; *lit.* pay money to buy back captive taken in battle.

<sup>4</sup> Lebanon, Carmel, Sharon: places in or near Palestine notable for their natural beauty.

<sup>5</sup> confirm *v.*, *here* make strong.

<sup>6</sup> recompense *n.* and *v.*, reward.

Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped.<sup>1</sup>

Then shall the lame man leap as an hart,<sup>2</sup> and the tongue of the dumb sing: for in the wilderness shall waters break out, and streams in the desert.

And the parched ground shall become a pool, and the thirsty land springs<sup>3</sup> of water: in the habitation of dragons, where each lay, shall be grass with reeds<sup>4</sup> and rushes.<sup>5</sup>

And a highway shall be there, and a way, and it shall be called The Way of Holiness; the unclean shall not pass over it; but it shall be for those: the wayfaring<sup>6</sup> men, though fools, shall not err therein.

No lion shall be there, nor any ravenous<sup>7</sup> beast shall go up thereon, it shall not be found there; but the redeemed<sup>8</sup> shall walk there:

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.

<sup>1</sup> unstop *v.*, open by removing some object (*opp. v.* stop or stop up; *n.* stopper: object to close mouth of bottle; *abs. n.* stoppage).

<sup>2</sup> hart *n.*, deer.

<sup>3</sup> spring *n.*, water coming naturally out of earth.

<sup>4</sup> reed *n.*, water-plant with tall stiff stems.

<sup>5</sup> rush *n.*, water-plant with tall, rather soft, stems.

<sup>6</sup> waysaring *adj.*, travelling by road, usually on foot (*pers.* wayfarer).

<sup>7</sup> ravenous *adj.*, *here* killing to eat; *also* fierce from hunger, especially of beast of prey.

<sup>8</sup> redeem *v.*, save by buying back; *usu.* from sin (*n.* redemption).

## EXERCISES

A. 1. Why did Christian and Hopeful leave the highway for By-path Meadow?

2. How did Giant Despair treat Christian and Hopeful?

3. How did Christian and Hopeful escape from Doubting Castle?

4. How would the first three passages in the book gain or lose if they were written in Bunyan's direct narrative style instead of being enlivened with humorous detail and phrasing?

5. In what way is the desert imagery in the passage from Isaiah allegorical of the change from despair to hope?

6. Appreciation:  
What are the poetical qualities of the following lines?  
(a) The desert shall rejoice, and blossom as the rose.  
(b) Then shall the lame man leap as an hart, and the tongue of the dumb sing.  
(c) Sorrow and sighing shall flee away.

7. Précis: Express in 300 words the passage commencing 'Now I beheld in my dream . . .' and ending '. . . him that went before.' (p. 55 and 56). Use indirect speech, and give a short title to your précis.

8. Essay:  
(a) Religion as a world force.  
(b) We cannot kindle<sup>1</sup> when we will  
The fire which in the heart resides,<sup>2</sup>  
The spirit bloweth and is still,  
In mystery our soul abides;  
But tasks in hours of insight will'd  
Can be through hours of gloom fulfill'd.

(MATTHEW ARNOLD)

B. For each word in List I, find a word of similar meaning in List II

I	rogue	stripe	meadow	wilderness
	episode	decree	grip	ransom
	trespass	yearn	issue	condole
II	stroke	redeem	villain	command
	err	desert	grasp	commiserate
	lea	publish	long	incident

<sup>1</sup> kindle *v.*, set alight.

<sup>2</sup> reside *v.*, live or stay in a place, dwell (*pers. resident*; *place residence*; *adj. residential*).

## C. For each word in List I, find a word of opposite meaning in List II:

I	confidence	recompense	captivity	lamentation
	sturdy	sage	grim	surly
	prudent	nasty	stinking	celestial
	apt	rate	parch	wax
II	sweet	foolish	commend	unadvised
	nice	diffidence	moisten	good-humoured
	rejoicing	feeble	liberation	inappropriate
	earthly	mild	wane	punishment

## D. Distinguish between the following:

I	1. pilgrim, wayfarer, exile	9. stile, gate, arch
	2. preacher, parson	10. bolt, lock
	3. tinker, artisan	11. halter, rope
	4. sect, mob	12. cudgel, staff
	5. fair, market	13. by-path, wayside, highway
	6. skull, pate	14. spring, well, stream
	7. castle, mansion, residence	15. reed, rush, bush
	8. dungeon, den, prison	16. apple, crab-apple
II	1. fit, swoon	4. jurisprudence, law
	2. allegory, metaphor	5. destruction, ravage
	3. despondency, despair	
III	1. ravenous, hungry	3. gigantic, bulky
	2. eventual, final	
IV	1. create, beget	5. engrave, carve
	2. espy, scrutinize, detect	6. creak, groan
	3. confirm, prove	7. kindle, singe
	4. persecute, pursue, ensue	8. reside, abide

# THE NATURE OF INSTINCTS

From *Social Psychology* by WILLIAM McDougall, (1871-1938)

Professor, Harvard University

PSYCHOLOGY is the scientific study of the mind. To the student of humanity it is an essential study; but it is well too that the student of literature should turn at times from the imaginative works of the novelists and dramatists and poets to the cold analysis of science. The passage that follows seeks to clarify the nature of the fundamental<sup>1</sup> impulses<sup>2</sup> which govern the activities of man. The understanding of these impulses brings with it a deeper appreciation of the great works of fiction, because the creative writer is himself a psychologist, working from observation and intuition,<sup>3</sup> and expressing in character and action what the scientist expresses in clearly defined terms.

Contemporary writers of all classes make frequent use of the words 'instinct' and 'instinctive', but, with very few exceptions, they use them so loosely<sup>4</sup> that they have almost spoilt them for scientific purposes. On the one hand, the adjective 'instinctive' is commonly applied to every human action that is performed without deliberate reflection; on the other hand, the actions of animals are popularly attributed<sup>5</sup> to instinct, and in this connexion instinct is vaguely conceived as a mysterious faculty, utterly different in nature from any human faculty, which Providence has given to the brutes because the higher faculty of reason has been denied them. Hundreds of passages might be quoted from contemporary authors, even some of considerable

<sup>1</sup> fundamental *adj.*, basic, belonging to foundation.

<sup>2</sup> impulse *n.*, urge, push; *here and usu.* inner urge to action without reflection (*adj.* impulsive: impetuous; *v.* impel: force, drive).

<sup>3</sup> intui·tion *n.*, immediate understanding by mind without reasoning (*adj.* intu·itive).

<sup>4</sup> loosely *adv.*, *here* vaguely, not exactly.

<sup>5</sup> attri·bute *v.*, explain by reference to (*n.* attribu·tion; *adj.* attri·butive).

philosophical culture,<sup>1</sup> to illustrate how these two words are used with a minimum<sup>2</sup> of meaning, generally with the effect of disguising from the writer the obscurity<sup>3</sup> and incoherence<sup>4</sup> of his thought. The following examples will serve to illustrate at once this abuse and the hopeless<sup>5</sup> laxity<sup>6</sup> with which even cultured authors habitually make use of psychological terms. One philosophical writer on social topics<sup>7</sup> tells us that the power of the State 'is dependent on the instinct of subordination, which is the outcome of the desire of the people, more or less distinctly conceived, for certain social ends'. Another asserts that ancestor-worship has survived among the Western peoples as a 'mere tradition and instinct'. A medical writer has recently asserted that if a drunkard is fed on fruit he will 'become instinctively a teetotaler'.<sup>8</sup> A political writer tells us that 'the Russian people is rapidly acquiring a political instinct'. From a recent treatise<sup>9</sup> on morals by a distinguished philosopher, two passages, fair samples<sup>10</sup> of a large number, may be taken: one describes the 'notion that blood demands blood' as an 'inveterate instinct of primitive<sup>11</sup> humanity'; the other affirms that 'punishment originates in the instinct of vengeance'. Another of our most distinguished philosophers asserts that 'popular instinct maintains' that 'there is a theory and a justification of social coercion<sup>12</sup> latent<sup>13</sup> in the term "self-government"'. As our last illustration we may take the

<sup>1</sup> culture *n.*, education.

<sup>2</sup> inminimum *n.*, least quantity (*opp.* maximum).

<sup>3</sup> obscurity *n.*, indistinctness owing *lit.* to darkness or *met.* to confusion of mind (*v.* and *adj.* obscure).

<sup>4</sup> incoherence *n.*, lack of arrangement and holding together of parts, e.g. in explanation, reasoning, etc. (*opp.* *n.* coherence; *adj.* coherent).

<sup>5</sup> hopeless *adj.*, *here* too bad to be improved.

<sup>6</sup> laxity *n.*, looseness, carelessness, lack of control (*adj.* lax).

<sup>7</sup> topic *n.*, subject matter (*adj.* topical: relating to something of present general interest).

<sup>8</sup> teetotaler *n.*, person who does not drink alcohol.

<sup>9</sup> treatise *n.*, composition treating of some definite theme.

<sup>10</sup> sample *n.* and *v.* specimen, small example to illustrate the whole.

<sup>11</sup> primitive *adj.*, earliest, original; *so of man* uncivilized.

<sup>12</sup> coercion *n.*, force, compulsion (*v.* coerce; *adj.* coercive).

<sup>13</sup> latent *adj.*, concealed but ready to appear if aroused (*n.* latency).

following passage from an avowedly<sup>1</sup> psychological article in a recent number of the *Spectator*:<sup>2</sup> 'The instinct of contradiction, like the instinct of acquiescence,<sup>3</sup> is inborn. . . . These instincts are very deep-rooted and absolutely incorrigible,<sup>4</sup> either from within or from without. Both springing as they do from a radical<sup>5</sup> defect, from a want of original independence, they affect the whole mind and character.' These are favourable examples of current usage, and they justify the statement that these words 'instinct' and 'instinctive' are commonly used as a cloak for ignorance when a writer attempts to explain any individual or collective<sup>6</sup> action that he fails, or has not tried, to understand. Yet there can be no understanding of the development of individual character or of individual and collective conduct unless the nature of instinct and its scope<sup>7</sup> and function in the human mind are clearly and firmly grasped.

It would be difficult to find any adequate<sup>8</sup> mention of instincts in treatises on human psychology written before the middle of last century. But the work of Darwin and Herbert Spencer<sup>9</sup> has lifted to some extent the veil of mystery from the instincts of animals, and has made the problem of the relation of instinct to human intelligence and conduct one of the most widely discussed in recent years.

Among professed psychologists there is now fair agreement as to the usage of the terms 'instinct' and 'instinctive'. By the great majority they are used only to denote<sup>10</sup> certain innate<sup>11</sup> specific<sup>12</sup> tendencies of the mind that are common to all

<sup>1</sup> avowedly *adv.*, admittedly (*v.* *avow*; *n.* *avowal*).

<sup>2</sup> *Spectator*: a weekly magazine.

<sup>3</sup> acquiescence *n.*, unspoken agreement, assent (*v.* *acquiesce*).

<sup>4</sup> incorrigible *adj.* cannot be corrected.

<sup>5</sup> radical *adj.*, belonging to the root, fundamental.

<sup>6</sup> collective *adj.*, of people acting in common not individually.

<sup>7</sup> scope *n.*, range, reach.

<sup>8</sup> adequate *adj.*, sufficient for the purpose (*n.* *adequacy*).

<sup>9</sup> Herbert Spencer: nineteenth-century philosopher who also wrote on biology, psychology, etc.

<sup>10</sup> denote *v.*, indicate, distinguish.

<sup>11</sup> innate *adj.*, born with.

<sup>12</sup> specific *adj.*, definite, precise in kind or purpose.

members of any one species, racial characters that have been slowly evolved in the process of adaptation of species to their environment,<sup>1</sup> and that can be neither eradicated<sup>2</sup> from the mental constitution of which they are innate elements nor acquired by individuals in the course of their lifetime. A few writers apply the terms to the very strongly fixed, acquired habits of action that are more commonly and properly described as secondarily automatic<sup>3</sup> actions, as well as to the innate specific tendencies. The former usage seems in every way preferable, and is adopted in these pages.

But, even among psychologists who use the terms in this stricter sense, there are still great differences of opinion as to the place of instinct in the human mind. All agree that man has been evolved from pre-human ancestors whose lives were dominated by instincts; but some hold<sup>4</sup> that, as man's intelligence and reasoning powers developed, his instincts atrophied,<sup>5</sup> until now in civilized man instincts persist only as troublesome vestiges<sup>6</sup> of his pre-human state, vestiges that are comparable to the vermiform<sup>7</sup> appendix,<sup>8</sup> and which, like the latter, might with advantage be removed by the surgeon's<sup>9</sup> knife, if that were at all possible. Others assign them a more prominent<sup>10</sup> place in the constitution of the human mind; for they see that intelligence, as it increased with the evolution of the higher animals and of man, did not supplant<sup>11</sup> and so lead

<sup>1</sup> environment *n.*, surrounding conditions.

<sup>2</sup> eradicate *v.*, root out, get rid of (*n.* eradication).

<sup>3</sup> automatic *adj.*, self-acting (*con. n.* auto·maton, *pl.* automata).

<sup>4</sup> hold *v.*, *here* maintain.

<sup>5</sup> atrophy *v.* and *n.*, waste away through lack of use or food.

<sup>6</sup> ve·stige *n.*, useless remaining part of something once useful, *also* tiny part (*adj.* vesti·gial).

<sup>7</sup> vermiform *adj.*, worm-shaped.

<sup>8</sup> appendix *n.*, small, now useless, attachment to digestive channel in human body; *also* additional matter at end of book.

<sup>9</sup> surgeon *n.*, doctor who cures by operation not by medicine (*abs. n.* surgery).

<sup>10</sup> prominent *adj.*, outstanding (*n.* prominence).

<sup>11</sup> supplant *v.*, get rid of by taking place of.

to the atrophy of the instincts; and some maintain that man has at least as many instincts as any of the animals, and assign them a leading part in the determination of human conduct and mental process. This last view is now rapidly gaining ground;<sup>1</sup> and this volume, I hope, may contribute in some slight degree to promote<sup>2</sup> the recognition<sup>3</sup> of the full scope and function of the human instincts; for this recognition will, I feel sure, appear to those who come after us as the most important advance made by psychology in our time.

Instinctive actions are displayed in their purest form by animals not very high in the scale of intelligence. In the higher vertebrate<sup>4</sup> animals few instinctive modes<sup>5</sup> of behaviour remain purely instinctive, i.e. unmodified<sup>6</sup> by intelligence and by habits acquired under the guidance of intelligence or by imitation. And even the human infant, whose intelligence remains but little developed for so many months after birth, performs few purely instinctive actions; because in the human being the instincts, although innate, are, with few exceptions, undeveloped in the first months of life, and only ripen, or become capable of functioning, at various periods throughout the years from infancy to puberty.<sup>7</sup>

Insect life affords perhaps the most striking examples of purely instinctive action. There are many instances of insects that invariably lay their eggs in the only places where the grubs, when hatched, will find the food they need and can eat, or where the larvae<sup>8</sup> will be able to attach themselves as parasites to some host<sup>9</sup> in a way that is necessary to their survival. In

<sup>1</sup> gain ground: *here* become increasingly believed in by more people.

<sup>2</sup> promote *v.*, cause to advance or grow (*n.* promotion).

<sup>3</sup> recognition *n.*, *here* acknowledgement.

<sup>4</sup> vertebrate *adj.*, having bones.

<sup>5</sup> mode *n.*, manner, method.

<sup>6</sup> unmodified: modify *v.*, change in part; *usu.* make less severe or decided (*n.* modification).

<sup>7</sup> puberty *n.*, time of life when sex development takes place.

<sup>8</sup> larva *n.*, insect in grub (or wingless) stage (*pl.* larvae)

<sup>9</sup> host *n.*, *here* creature on which parasite feeds.

such cases it is clear that the behaviour of the parent is determined by the impressions made on its senses by the appropriate objects or places, e.g. the smell of decaying flesh leads the carrion<sup>1</sup>-fly to deposit<sup>2</sup> its eggs upon it; the sight or odour<sup>3</sup> of some particular flower leads another to lay its eggs among the ovules<sup>4</sup> of the flower, which serve as food to the grubs. Others go through more elaborate trains of action, as when the mason<sup>5</sup>-wasp<sup>6</sup> lays its eggs in a mud-nest, fills up the space with caterpillars, which it paralyses<sup>7</sup> by means of well-directed stings, and seals it up; so that the caterpillars remain as a supply of fresh animal food for the young which the parent will never see and of whose needs it can have no knowledge or idea.

Among the lower vertebrate animals also instinctive actions, hardly at all modified by intelligent control, are common. The young chick<sup>8</sup> runs to his mother in response<sup>9</sup> to a call of peculiar quality and nestles<sup>10</sup> beneath her; the young squirrel brought up in lonely captivity, when nuts are given him for the first time, opens and eats some and buries others with all the movements characteristic of his species; the kitten<sup>11</sup> in the presence of a dog or a mouse assumes the characteristic feline<sup>12</sup> attitudes and behaves as all his fellows of countless generations have behaved. Even so intelligent an animal as the domesticated dog behaves on some occasions in a purely

<sup>1</sup> *carrion* *n.*, dead decaying flesh.

<sup>2</sup> *deposit* *v.*, put down or away in particular place (*as n.* thing put away, gradually accumulated matter such as mud; *place* *depository*).

<sup>3</sup> *odour* *n.*, smell (*adj.* odorous).

<sup>4</sup> *ovule* *n.*, seed before it becomes fertile.

<sup>5</sup> *mason* *n.*, builder in stone, brick, etc.,

<sup>6</sup> *mason-wasp*: wasp which builds nest in mud.

<sup>7</sup> *paralyse* *v.*, make powerless by affecting nerves (*n.* para·lysis; *pers.* paraly·tic).

<sup>8</sup> *chick* *n.*, baby chicken.

<sup>9</sup> *response* *n.*, answer (*v.* respond).

<sup>10</sup> *nestle* *v.*, press close against, settle comfortably.

<sup>11</sup> *kitten* *n.*, young of cat.

<sup>12</sup> *feline* *adj.*, cat-like.

instinctive fashion; when, for example, a terrier<sup>1</sup> comes across the trail of a rabbit, his hunting instinct is immediately aroused by the scent; he becomes blind and deaf to all other impressions as he follows the trail, and then, when he sights his quarry,<sup>2</sup> breaks out into the yapping<sup>3</sup> which is peculiar to occasions of this kind. His wild ancestors hunted in packs, and, under those conditions, the characteristic bark emitted<sup>4</sup> on sighting the quarry served to bring his fellows to his aid; but when the domesticated terrier hunts alone, his excited yapping can but facilitate<sup>5</sup> the escape of his quarry; yet the old social instinct operates too powerfully to be controlled by his moderate intelligence.

These few instances of purely instinctive behaviour illustrate clearly its nature. In the typical case some sense-impression, or combination of sense-impressions, excites some perfectly definite behaviour, some movement or train of movements which is the same in all individuals of the species and on all similar occasions; and in general the behaviour so occasioned is of a kind either to promote the welfare of the individual animal or of the community to which he belongs, or to secure the perpetuation of the species.

In treating of the instincts of animals, writers have usually described them as innate tendencies to certain kinds of action, and Herbert Spencer's widely accepted definition of instinctive action as compound<sup>6</sup> reflex action<sup>7</sup> takes account only of the behaviour or movements to which instinct gives rise.<sup>8</sup> But

<sup>1</sup> terrier *n.*, class of dog, active, digs for prey hidden in holes in earth.

<sup>2</sup> quarry *n.*, prey being hunted.

<sup>3</sup> yap *n.*, sharp high barking; *also v.*

<sup>4</sup> emit *v.*, send out, utter (*n. emission*).

<sup>5</sup> facilitate *v.*, make easier (*n. facility*).

<sup>6</sup> compound *adj., n., and v.*, made up of several elements combined together.

<sup>7</sup> reflex action: action not controlled by will but by nerves in response to some stimulus (*see p. 74, ref. 9*) e.g. immediate drawing-back of hand if pricked by pin.

<sup>8</sup> give rise to: cause.

instincts are more than innate tendencies or dispositions to certain kinds of movement. There is every reason to believe that even the most purely instinctive action is the outcome of a distinctly mental process, one which is incapable of being described in purely mechanical terms, because it is a psycho-physical<sup>1</sup> process, involving psychical<sup>2</sup> as well as physical changes, and one which, like every other mental process, has, and can only be fully described in terms of, the three aspects of all mental process – the cognitive,<sup>3</sup> the affective,<sup>4</sup> and the conative<sup>5</sup> aspects; that is to say,<sup>6</sup> every instance of instinctive behaviour involves a knowing of some thing or object, a feeling in regard to it, and a striving towards or away from that object.

We cannot, of course, directly observe the threefold psychical aspect of the psycho-physical process that issues in instinctive behaviour; but we are amply<sup>7</sup> justified in assuming that it invariably accompanies the process in the nervous system of which the instinctive movements are the immediate result, a process which, being initiated<sup>8</sup> on stimulation<sup>9</sup> of some sense organ<sup>10</sup> by the physical impressions received from the object, travels up the sensory nerves,<sup>11</sup> traverses<sup>12</sup> the brain, and descends as an orderly or co-ordinated<sup>13</sup> stream of nervous impulses along efferent nerves<sup>14</sup> to the appropriate groups of muscles and

<sup>1</sup> psycho-physical *adj.*, belonging to both mind and body.

<sup>2</sup> psychic(al) *adj.*, belonging to mind or spirit.

<sup>3</sup> cognitive *adj.*, knowing, perceiving (*n. cognition*).

<sup>4</sup> affective *adj.*, emotional (*n. affection*: *sc.* mental state of emotion).

<sup>5</sup> conative *adj.*, using power of will to give effect to desires or aversions (*n. conation*).

<sup>6</sup> that is to say: *note*: the three terms just used are explained by the sentence that follows.

<sup>7</sup> ample *adj.*, full, sufficient, abundant (*n. amplitude*).

<sup>8</sup> initiate *v.*, set in action (*adj. initial*).

<sup>9</sup> stimulation *n.*, rousing to activity or energy (*v. stimulate*; *n. stimulus*: object stimulating).

<sup>10</sup> organ *n.*, *here* part of body with special vital function (*adj. organic*).

<sup>11</sup> sensory nerves: nerves conveying sense impressions to brain.

<sup>12</sup> traverse *v.*, cross.

<sup>13</sup> co-ordinate *v.*, set several things working together for a given purpose (*n. co-ordination*).

*efferent nerves*: nerves conveying impulses from brain to muscles.

other executive<sup>1</sup> organs. We are justified in assuming the cognitive aspect of the psychical process, because the nervous excitation<sup>2</sup> seems to traverse those parts of the brain whose excitement involves the production of sensations or changes in the sensory content<sup>3</sup> of consciousness; we are justified in assuming the affective aspect of the physical process, because the creature exhibits<sup>4</sup> unmistakable symptoms<sup>5</sup> of feeling and emotional excitement; and, especially, we are justified in assuming the conative aspect of the physical process, because all instinctive behaviour exhibits that unique<sup>6</sup> mark of mental process, a persistent striving towards the natural end of the process. That is to say, the process, unlike any merely mechanical process, is not to be arrested by any sufficient mechanical obstacle,<sup>7</sup> but is rather intensified<sup>8</sup> by any such obstacle and only comes to an end either when its appropriate goal is achieved, or when some stronger incompatible<sup>9</sup> tendency is excited, or when the creature is exhausted by its persistent efforts.

Now, the psycho-physical process that issues in an instinctive action is initiated by a sense-impression which, usually, is but one of many sense-impressions received at the same time; and the fact that this one impression plays an altogether dominant part in determining the animal's behaviour shows that its effects are peculiarly favoured, that the nervous system is peculiarly fitted to receive and to respond to just that kind of

<sup>1</sup> *exe·cutive adj.*, putting into action, carrying out order (*v. e·xecute; n. execu·tion*).

<sup>2</sup> *excitation n.*, rousing to feeling or action, stimulation (*v. excite*).

<sup>3</sup> *co·nent n.*, what is contained in something.

<sup>4</sup> *exhibit v.*, show, display (*n. thing shown; abs. n. and place exhibition*).

<sup>5</sup> *symptom n.*, sign (*adj. symptomatic*).

<sup>6</sup> *unique lit.* only one of its kind; *pop.* very rare (*n. uniqueness*).

<sup>7</sup> *obstacle n.*, hindrance, impediment.

<sup>8</sup> *intensify v.*, make more intense; exist in high degree, as of light; direct powerfully to an end, as of will or feeling (*n. intensification; n. from intense: intensity*).

<sup>9</sup> *incompatible adj.*, opposed in character, unable to exist with some other thing (*n. opp. compatibility*).

impression. The impression must be supposed to excite, not merely detailed changes in the animal's field of sensation, but a sensation or complex<sup>1</sup> of sensations that has significance or meaning for the animal; hence we must regard the instinctive process in its cognitive aspect as distinctly of the nature of perception, however rudimentary.<sup>2</sup> In the animals most nearly allied<sup>3</sup> to ourselves we can, in many instances of instinctive behaviour, clearly recognize the symptoms of some particular kind of emotion such as fear, anger, or tender feeling; and the same symptoms always accompany any one kind of instinctive behaviour, as when the cat assumes the defensive attitude, the dog resents<sup>4</sup> the intrusion of a strange dog, or the hen tenderly gathers her brood<sup>5</sup> beneath her wings. We seem justified in believing that each kind of instinctive behaviour is always attended by some such emotional excitement, however faint, which in each case is specific or peculiar to that kind of behaviour. Analogy<sup>6</sup> with our own experience justifies us, also, in assuming that the persistent striving towards its end, which characterizes mental process and distinguishes instinctive behaviour most clearly from mere reflex action, implies some such mode of experience as we call conative, the kind of experience which in its more developed forms is properly called desire or aversion, but which, in the blind form in which we sometimes have it and which is its usual form among the animals, is a mere impulse, or craving, or uneasy sense of want. Further, we seem justified in believing that the continued obstruction<sup>7</sup> of

<sup>1</sup> complex *n.*, *sc.* many sensations, emotions, etc., combined together to produce a single effect; *usu. adj.*, consisting of many parts difficult to separate or analyse (*n.* complexity).

<sup>2</sup> rudimentary *adj.*, belonging to very early stage, imperfect, undeveloped (*n.* rudiment(s)).

<sup>3</sup> allied *adj.*, *here* related (*usu. v.* ally: unite with for special purpose; *pers.* ally; *abs. n.* alliance).

<sup>4</sup> resent *v.*, feel anger or indignation at some action towards oneself (*n.* resentment; *adj.* resentful).

<sup>5</sup> brood *n.*, family of baby birds.

<sup>6</sup> analogy *n.*, reasoning or illustration by similar example from other circumstances (*adj.* analogous).

<sup>7</sup> obstruction *n.*, hindrance, impediment (*v.* obstruct; *adj.* obstructive).

instinctive striving is always accompanied by painful feeling, its successful progress towards its end by pleasurable feeling, and the achievement of its end by a pleasurable sense of satisfaction.

An instinctive action, then, must not be regarded as simple or compound reflex action, if by reflex action we mean, as is usually meant, a movement caused by a sense-stimulus and resulting from a sequence of merely physical processes in some nervous arc.<sup>1</sup> Nevertheless, just as a reflex action implies the presence in the nervous system of the reflex nervous arc, so the instinctive action also implies some enduring nervous basis whose organization is inherited, an innate or inherited psycho-physical disposition, which, anatomically<sup>2</sup> regarded, probably has the form of a compound system of sensori-motor<sup>3</sup> arcs.

We may, then, define an instinct as an inherited or innate psycho-physical disposition which determines its possessor to perceive, and to pay attention to, objects of a certain class, to experience an emotional excitement of a particular quality upon perceiving such an object, and to act in regard to it in a particular manner, or, at least, to experience an impulse to such action.

\* \* \* \* \*

McDougall names the following as the principal instincts and primary emotions of man:

1. The instinct of flight and the emotion of fear.
2. The instinct of repulsion and the emotion of disgust.<sup>4</sup>
3. The instinct of curiosity and the emotion of wonder.
4. The instinct of pugnacity<sup>5</sup> and the emotion of anger.

<sup>1</sup> *arc n.*, part of outline (circumference) of circle; *here special term nerve system.*

<sup>2</sup> *anato·mic adj. from n. ana·tomy: science of bodily structure (pers. ana·tomist).*

<sup>3</sup> *sensori-motor adj., sensory and motor (nerves) acting together; motor adj., causing movement.*

<sup>4</sup> *disgust n., strong distaste, aversion; also v., cause distaste.*

<sup>5</sup> *pugnacity n., eagerness to fight (adj. pugnacious).*

- 5, 6. The instincts of self-abasement<sup>1</sup> (or subjection<sup>2</sup>) and of self-assertion (or self-display), and the emotions of subjection and elation<sup>3</sup> (or negative and positive self-feeling).
7. The parental instinct and the tender emotion.
8. The instinct of reproduction.
9. The gregarious<sup>4</sup> instinct.
10. The instinct of acquisition.
11. The instinct of construction.

### KEY QUESTION

Distinguish between instinctive action and merely impulsive or emotional action.

### From AN ESSAY ON MAN

IF THE TEST OF POETRY is its power to rouse the spirit to wonder by its appeal to the imagination, then Pope was no poet; yet there is a quality in his verse which makes it memorable<sup>5</sup> and keeps it alive. There is no flow or sweep or cadence<sup>6</sup> in his writing; it is hard, cold, and precise. It is really a succession of epigrams<sup>7</sup> and antitheses<sup>8</sup> in rhyme. Yet this is the secret of its force. Every word is aptly chosen, every phrase is neatly shaped, with the result that, after Shakespeare, Pope is one of the most quoted of English writers. Unfortunately, many writers of the eighteenth century who followed him were so influenced by the perfection of his form that they tried to model their verse on his, with the result that the spirit of poetry was stifled<sup>9</sup> within

<sup>1</sup> abasement *n.*, act of lowering, humility (*v.* abase).

<sup>2</sup> subjection *n.*, putting oneself below another (*v.* subje·ct).

<sup>3</sup> elation *n.*, uplift, state of joyful pride (*v.* elate).

<sup>4</sup> gregarious *adj.*, living in community; *of animals* in flock, herd, etc. (*n.* gregariousness).

<sup>5</sup> memorable *adj.*, worthy to be remembered.

<sup>6</sup> cadence *n.*, musical rhythm.

<sup>7</sup> epigram *n.*, short saying neatly expressed and full of meaning (*adj.* epigrammatic).

<sup>8</sup> antithesis *n.*, contrast of ideas emphasized by contrasting words or phrases (*for contrast see p. 116 ref. 1*).

<sup>9</sup> stifle *v.*, smother, crush or cover to prevent from breathing.

polished and regulated rhythms; and it was not until the end of the century, when Wordsworth boldly broke through the now accepted rules of versification, that true poetry was liberated to find its expression in such writers as Shelley and Keats. However, as a writer of point<sup>1</sup> and precision Pope still holds a very high place.

Know then thyself, presume not God to scan;<sup>2</sup>  
 The proper study of mankind is Man.  
 Placed on this isthmus<sup>3</sup> of a middle state,  
 A being darkly wise, and rudely<sup>4</sup> great:  
 With too much knowledge for the sceptic<sup>5</sup> side,<sup>6</sup>  
 With too much weakness for the stoic's<sup>7</sup> pride,  
 He hangs between; in doubt to act, or rest;  
 In doubt to deem<sup>8</sup> himself a god, or beast;  
 In doubt his mind or body to prefer;  
 Born but to die, and reasoning but to err;  
 Alike in ignorance, his reason such,  
 Whether he thinks too little, or too much:  
 Chaos<sup>9</sup> of thought and passion, all confused;  
 Still by himself abused,<sup>10</sup> or disabused;  
 Created half to rise, and half to fall;  
 Great lord of all things, yet a prey to all;  
 Sole judge of truth, in endless error hurl'd:  
 The glory, jest,<sup>11</sup> and riddle of the world!

ALEXANDER POPE (1688-1744)

<sup>1</sup> of point: emphatic by being short and precise.

<sup>2</sup> scan *v.*, *here* study.

<sup>3</sup> isthmus *n.*, narrow piece of land joining two larger areas.

<sup>4</sup> rudely *adv.*, *here* in primitive, or uneducated, way.

<sup>5</sup> sceptic *n.*, *here used as adj.*, one who doubts habitually (*adj.* sceptical; *n.* scepticism).

<sup>6</sup> side *n.*, *here* party.

<sup>7</sup> stoic *n.*, one who controls his passions and shows indifference to pleasure and pain (*adj.* stoical; *n.* stoicism).

<sup>8</sup> deem *v.*, *poet.* believe, consider.

<sup>9</sup> chaos *n.*, utter confusion as of universe before it assumed order (*adj.* chaotic).

<sup>10</sup> abused: *here arch.* deceived.

<sup>11</sup> jest *n.* and *v.*, joke.

## EXERCISES

A. I. What examples does McDougall give of instinctive action among insects and animals? Can you give other examples?

2. What do you understand by the following?

- (a) Reflex action
- (b) Complex
- (c) Sensory and efferent nerves
- (d) Psycho-physical process

3. Illustrate with examples the following threefold aspect of instinctive behaviour with reference to the list of instincts given by McDougall: 'Every instance of instinctive behaviour involves a knowing of some thing or object, a feeling in regard to it, and a striving towards or away from that object'.

4. Find examples of epigram, antithesis, and climax or anti-climax, in the lines from *An Essay on Man*.

5. Consider these lines together with the passage from Isaiah, and distinguish between poetry and verse.

6. Précis: Express in 90 words the paragraph commencing 'We cannot, of course, directly observe . . .' (p.74). Use simple terms as though addressing someone with no scientific training.

7. Essay:

- (a) How far is human conduct governed by instinct, and how far by reason?
- (b) Know then thyself, presume not God to scan;  
The proper study of mankind is Man.

B. Make pairs of words by fitting an adjective from List I with a noun from List II:

I	cultured	augu <sup>st</sup>	generous	ravenous
	rugged	surly	gloomy	rhythmical
	disgusting	muddled	elaborate	bewildering
	apt	current	automatic	fundamental
II	machine	emperor	cadence	quotation
	basis	lion	stink	incoherence
	mountain	gentleman	obscurity	contribution
	topic	pattern	resentment	complexity

## C. For each word in List I, find a word of similar meaning in List II:

I	mason	larva	quarry	odour
	symptom	jest	riddle	obstacle
	mode	coercion	stimulus	deposit
	promote	crave	traverse	acquiesce
II	sign	comply	manner	cross
	advance	place	yearn	impediment
	builder	grub	excitation	joke
	prey	compulsion	smell	problem

## D. For each word in List I, find a word of opposite meaning in List II:

I	teetotaler	minimum	response	elation
	intensity	pugnacious	unique	collective
	gregarious	ample	specific	clarify
	facilitate	emit	avow	exhibit
II	laxity	obscure	deny	individual
	drunkard	commonplace	mild	obstruct
	question	despondency	general	lonely
	conceal	maximum	admit	inadequate

## E. Distinguish between the following:

I 1. sceptic, stoic  
 2. ally, mate  
 3. environment, environs, vicinity, neighbourhood  
 4. appendix, organ  
 5. terrier, mastiff  
 6. arch, arc  
 7. isthmus, gulf  
 8. treatise, gazette

II 1. scope, compass  
 2. sample, extract  
 3. function, faculty  
 4. species, type  
 5. puberty, youth  
 6. impulse, intuition, instinct

7. compound, element
8. analogy, allegory, illustration
9. epigram, point
10. antithesis, contrast, comparison
11. chaos, turmoil, muddle
12. destiny, doom

**III** 1. psychical, physical, anatomical

2. latent, innate
3. executive, motor
4. reflex, reverse
5. radical, rudimentary, primitive, primary
6. contemporary, current
7. prominent, predominant
8. memorable, notable
9. incompatible, incommensurate

**IV** 1. nestle, enfold

2. scan, inspect, scrutinize
3. glimpse, view
4. co-ordinate, combine
5. atrophy, paralyse, stifle
6. eradicate, supplant

**F.** Say where the following occur, and explain their significance with reference to their context:

1. I heard a new voice, rapid and incisive, resolving doubts, and making the crooked straight.
2. I thought that it is easier going out of the way when we are in, than going in when we are out.
3. 'Punishment originates in the instinct of vengeance.'
4. I found sufficient to reconcile me to all my follies.
5. Quietness and value – the description applied to both.
6. I tried to explain to him that he thought himself wise, but was not really wise.
7. The parched ground shall become a pool, and the thirsty land springs of water.
8. Little we see in Nature that is ours.
9. Great lord of all things, yet a prey to all.
10. Love's not Time's fool.
11. I am a part of all that I have met.
12. A man can have the sun for friend, and for his guide a star.

## ABOUT BATHROOMS

By SIR ALAN PATRICK HERBERT (b. 1890)

SIR ALAN HERBERT (or A. P. Herbert as he is more familiarly known to his readers) is a master of playful and satirical wit. He has in particular the power of giving a literary flavour to frivolity.<sup>1</sup> This is due to his careful choice and study of words, and some of his sharpest satire has been directed against those who use vague, loose, muddled, or clumsy terms. The following essay hardly needs an introduction. Though it makes fun of the Englishman's fondness for his bath, which sometimes takes on the solemnity – not to say, the sacredness – of a ceremony,<sup>2</sup> yet the satire is of the airiest, and the simple aim of the essay is to amuse and delight.

OF ALL THE BEAUTIFUL THINGS which are to be seen in shop windows perhaps the most beautiful are those luxurious<sup>3</sup> baths in white enamel,<sup>4</sup> hedged round<sup>5</sup> with attachments<sup>6</sup> and conveniences in burnished metal. Whenever I see one of them I stand and covet it for a long time. Yet even these super-<sup>7</sup> baths fall far short<sup>8</sup> of what a bath should be; and as for the perfect bathroom, I question if anyone has even imagined it.

The whole attitude of modern civilization to the bathroom is wrong. Why, for one thing, is it always the smallest and barest room in the house? The Romans<sup>9</sup> understood these things; we don't. I have never yet been in a bathroom which

<sup>1</sup> frivo·lity *n.*, light, foolish speech or action (*adj.* fri·volous)

<sup>2</sup> ce·remony *n.*, formal religious or social meeting (*adj.* ceremo·nious; *also n. and adj.* ceremo·nial).

<sup>3</sup> luxu·rious *adj.*, costly and abundant, of food, clothing, etc. (*n.* lu·xury).

<sup>4</sup> enamel *n. and v.*, (apply) paint which dries very hard and shiny.

<sup>5</sup> hedged round: *coll.* surrounded with a great number of things.

<sup>6</sup> attachment *n. from v.* attach: fasten one thing to another, usually lesser thing to greater.

<sup>7</sup> super-: *coll. prefix to object* greatly superior to kind in general use.

<sup>8</sup> fall short: fail to reach end or standard aimed at.

<sup>9</sup> Romans: the Roman bath was more like a swimming pool.

was big enough to do my exercises† in without either breaking the light or barking<sup>1</sup> my knuckles<sup>2</sup> against a wall. It ought to be a *big* room and opulently<sup>3</sup> furnished. There ought to be pictures in it, so that one could lie back and contemplate them – a picture of troops going up to the trenches, and another picture of a bus-queue<sup>4</sup> standing in the rain, and another picture of a windy day and with some snow in it. Then one would really enjoy one's baths.

And there ought to be rich rugs in it and profound chairs; one would walk about in bare feet on the rich rugs while the bath was running;<sup>5</sup> and one would sit in the profound chairs while drying the ears.

The fact is, a bathroom ought to be equipped<sup>6</sup> for comfort, like a drawing-room,<sup>7</sup> a good, full, velvety<sup>8</sup> room; and as things are it is solely equipped for singing.† In the drawing-room where we want to sing, we put so many curtains and carpets and things that most of us can't sing at all; and then we wonder that there is no music in England. Nothing is more maddening than to hear several men refusing to join in a simple chorus after dinner, when you know perfectly well that every one of them has been singing in a high tenor<sup>9</sup> in his bath before dinner. We all know the reason, but we don't take the obvious remedy. The only thing to do is to take all the furniture out of the drawing-room and put it in the bathroom – all except the piano and a few cane chairs. Then we shouldn't have those terrible noises in the morning, and in the evening everybody

<sup>1</sup> bark *v.*, *coll.* knock so as to scratch off skin.

<sup>2</sup> knuckle *n.*, finger-joint.

<sup>3</sup> opulent *adj.*, rich, abundant, luxurious (*n.* opulence).

<sup>4</sup> queue *n.*, long line of people waiting one behind another.

<sup>5</sup> running: *here* filling with water.

<sup>6</sup> equip *v.*, provide with necessities (*n.* equipment).

<sup>7</sup> drawing-room *n.*, room for receiving company; *also* comfortable living-room.

<sup>8</sup> velvety *adj.*, *here* soft and comfortable *from n.* velvet: very soft silky material.

<sup>9</sup> tenor *n.* and *adj.*, high male singing voice.

would be a singer. I suppose that is what they do in Wales.†

But if we cannot make the bathroom what it ought to be, the supreme and perfect shrine<sup>1</sup> of the supreme moment of the day, the one spot in the house on which no expense or trouble is spared, we can at least bring the bath itself up to date.<sup>2</sup> I don't now, as I did, lay much stress<sup>3</sup> on<sup>4</sup> having a bath with fifteen taps. I once stayed in a house with a bath like that. There was a hot tap and a cold tap, and hot sea-water and cold sea-water, and PLUNGE and SPRAY and SHOWERS and WAVE and FLOOD† and one or two more. To turn on the top tap you had to stand on a step-ladder,<sup>6</sup> and they were all very highly polished. I was naturally excited by this, and an hour before it was time to dress for dinner I slunk<sup>7</sup> upstairs and hurried into the bathroom and locked myself in and turned on all the taps at once. It was strangely disappointing. The sea-water was mythical.<sup>8</sup> Many of the taps refused to function at the same time as any other, and the only two which were really effective were WAVE and FLOOD. WAVE shot out a thin jet<sup>9</sup> of boiling water which caught me in the chest, and FLOOD filled the bath with cold water long before it could be identified<sup>10</sup>† and turned off.

No, taps are not of the first importance, though, properly polished, they look well. But no bath is complete without one

<sup>1</sup> shrine *n.*, sacred place devoted to some special religious ceremony.

<sup>2</sup> up to date: in accordance with the latest improvements (*usu.* up-to-date).

<sup>3</sup> stress *n.* and *v.*, emphasis.

<sup>4</sup> lay stress on: treat as important.

<sup>5</sup> shower *short for* shower-bath: water falling from above in a shower.

<sup>6</sup> step-ladder *n.*, folding-ladder with flat steps instead of bars (rungs).

<sup>7</sup> slink *v.*, creep cautiously and guiltily away in manner to avoid notice (*past* slunk).

<sup>8</sup> mythical *adj.*, imaginary, non-existent (*n.* myth: fictitious narrative, usually from the past involving the supernatural).

<sup>9</sup> jet *n.*, liquid or gas in thin quick stream; *also v.*

<sup>10</sup> identify *v.*, *here* distinguish one thing out of many; *usu.* determine exact individuality of person or thing (*n.* identification; *also n.* identity: exact individuality, *also* absolute sameness; *adj.* identical).

of those attractive bridges or trays<sup>1</sup> where one puts the sponges<sup>2</sup> and the soap. Conveniences like that are a direct stimulus to washing. The first time I met one I washed myself all over two or three times simply to make the most of knowing where the soap was. Now and then, in fact, in a sort of bravado<sup>3</sup> I deliberately lost it, so as to be able to catch it again and put it back in full view on the tray. You can also rest your feet on the tray when you are washing them, and so avoid cramp.<sup>4</sup>

Again, I like a bathroom where there is an electric bell just above the bath, which you can ring with the big toe. This is for use when one has gone to sleep in the bath and the water has frozen, or when one has begun to commit suicide<sup>5</sup> and thought better of it. Apart from these two occasions it can be used for morsing<sup>6</sup> instructions about breakfast to the cook — supposing you have a cook. And if you haven't a cook a little bell-ringing in the basement does no harm.

But the most extraordinary thing about the modern bath is that there is no provision for shaving in it. Shaving in the bath I regard as the last word in systematic luxury. But in the ordinary bath it is very difficult. There is nowhere to put anything. There ought to be a kind of shaving tray attached to every bath, which you could swing in on a flexible arm, complete with mirror and soap and strop,<sup>7</sup> new blades and shaving-papers<sup>8</sup> and all the other confounded paraphernalia.<sup>9</sup> Then, I think, shaving would be almost tolerable, and there wouldn't

<sup>1</sup> tray: *here* as laid across bath for holding soap, etc.

<sup>2</sup> sponge *n. and v.*, soft substance able to hold much liquid, used chiefly for washing body.

<sup>3</sup> bravado *n.*, show of courage.

<sup>4</sup> cramp *n.*, tight and painful drawing together of muscles in legs, etc. (*also n. and v.* crush into small space).

<sup>5</sup> suicide *n.*, killing oneself (*adj.* suicidal).

<sup>6</sup> morsing *coll. v. from* Morse code: code (cipher) for sending messages by using arrangement of short and long sounds to represent letters (not usually used as verb as here).

<sup>7</sup> strop *n. and v.*, leather strap for sharpening razor (instrument for shaving).

<sup>8</sup> shaving-paper: for wiping razor blade.

<sup>9</sup> paraphernalia *n.*, heap of rather unnecessary articles.

be so many of these horrible beards about.

The same applies to smoking. It is incredible that to-day in the twentieth century there should be no recognized way of disposing of a cigarette-end in the bath. Personally, I only smoke pipes in the bath, but it is impossible to find a place in which to deposit even a pipe so that it will not roll off into the water. But I have a brother-in-law<sup>1</sup> who smokes cigars in the bath, a disgusting habit. I have often wondered where he hid the ends, and I find now he has made a *cache*<sup>2</sup> of them in the gas-ring in the geyser.<sup>3</sup> One day the ash will get into the burners<sup>4</sup> and then the geyser will explode.

Next door to<sup>5</sup> the shaving and smoking tray should be the book-rest. I don't myself do much reading in the bath, but I have several sisters-in-law who come to stay, and they all do it. Few things make the leaves of a book stick together so easily as being dropped in a hot bath, so they had better have a book-rest; and if they go to sleep I shall set in motion my emergency waste<sup>6</sup> mechanism,<sup>7</sup> by which the bath can be emptied in malice from outside.<sup>†</sup>

Another of my inventions is the Progress Indicator. It works like the indicators outside lifts,<sup>8</sup> which show where the lift is and what it is doing. My machine shows what stage the man inside has reached – the washing stage or the merely wallowing<sup>9</sup> stage, or the drying stage, or the exercises stage. It shows you at a glance whether it is worth while going back to bed or

<sup>1</sup> -in-law: (relation) by marriage.

<sup>2</sup> cache *n.*, hiding-place (French word used in English).

<sup>3</sup> geyser *n.*, special contrivance for heating water by coal gas; *also* natural spring throwing up jets of hot water at intervals.

<sup>4</sup> burner *n.*, end of gas-pipe where flame burns (here the burners are arranged in a ring at bottom of geyser).

<sup>5</sup> next door to: *amusing way of saying* next to; *lit.* next house.

<sup>6</sup> emergency waste; waste *n.*, *here* outlet for waste water; emergency waste: outlet for use in case of emergency: sudden need demanding quick action (*see note*).

<sup>7</sup> mechanism *n.*, working parts of a machine; system by which parts of machine work together (*pers.* mecha·nic, mechani·cian).

<sup>8</sup> lift *n.*, elevator; machine for carrying people or loads up or down.

<sup>9</sup> wallow *v.* and *n.*, roll about in water or mud.

whether it is time to dig yourself in<sup>1</sup> on the mat.<sup>2</sup> The machine is specially suitable to hotels and large country houses where you can't find out by hammering on the door and asking, because nobody takes any notice.

When you have properly fitted out the bathroom on these lines<sup>3</sup> all that remains is to put the telephone in and have your meals there; or rather to have your meals there and *not* put the telephone in. It must still remain the one room where a man is safe from that.

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### KEY QUESTION

Judging by this passage, what would you consider to be the Englishman's chief peculiarities of behaviour when taking a bath?

### NOTES

#### PAGE LINE

84 1 exercises: Some people do physical exercises after taking a bath.

84 15 solely equipped for singing: Englishmen have the reputation of singing in the bathroom, and this is a subject of many jokes.

85 1 Wales: The Welsh are naturally good singers.

85 10 PLUNGE . . . FLOOD: This is a deliberate exaggeration of some of the contrivances in a luxurious bathroom.

85 21 before it could be identified: before the tap regulating FLOOD could be identified among the other taps.

87 17 emergency waste . . . emptied from outside: This is an imaginary contrivance for the sake of amusement.

88 1 dig in on the mat: take up a place outside the bathroom door so as to be ready to use the bathroom when it becomes free before anyone else can use it.

<sup>1</sup> dig in: *coll.* take up position and refuse to move.

<sup>2</sup> mat *n.*, small flat piece of coarse material placed on floor by door for wiping shoes.

<sup>3</sup> on these lines: according to this method or plan.

## HEAVEN

RUPERT BROOKE was a young poet of promise who was killed in the first world war. Though his poems show no greatness, they have a light enchantment which gives them an immediate appeal; but perhaps their most distinctive quality is their blend<sup>1</sup> of humour and charm. *Heaven* is a playful satire. In describing a fish's dream of paradise<sup>2</sup> it makes fun of our human weakness of interpreting the universe by our own standards<sup>3</sup> and desires. Yet *Heaven* is more than mere satiric verse; it has that extra play of imagination in it which warms verse into poetry.

Fish (fly-replete<sup>4</sup> in depth of June,  
Dawdling<sup>5</sup> away their wat'ry noon)  
Ponder<sup>6</sup> deep wisdom, dark or clear,  
Each secret fishy hope or fear.  
Fish say they have their Stream and Pond;<sup>7</sup>  
But is there anything Beyond?  
This life cannot be All, they swear,  
For how unpleasant if it were!  
One may not doubt that, somehow, Good  
10 Shall come of Water and of Mud;  
And, sure, the reverent eye must see  
A Purpose in Liquidity.<sup>8</sup>  
We darkling<sup>9</sup> know, by Faith we cry,  
The future is not Wholly Dry.  
Mud unto mud!† – Death eddies<sup>10</sup> near –

<sup>1</sup> blend *v.*, mixing together of several things into pleasing unity; *also n.*, mixture.

<sup>2</sup> paradise *n.*, heaven (*adj.* paradisaic).

<sup>3</sup> standard *n.*, degree of excellence required; basis for comparison of weights, measures, etc. (*v.* standardize).

<sup>4</sup> replete *adj.*, quite full (*n.* repletion).

<sup>5</sup> dawdle *v.*, move very lazily and slowly.

<sup>6</sup> ponder *v.*, meditate, think over.

<sup>7</sup> pond *n.*, pool (*usu.* artificial) of water for ducks, etc.

<sup>8</sup> liquidity *n.*, state of being liquid.

<sup>9</sup> darkling *adv.* and *adj.*, in the dark.

<sup>10</sup> eddy *v.* and *n.*, twist and turn in circles like water in river.

Not here the appointed End, not here!  
 But somewhere, beyond Space and Time,  
 Is wetter water, slimier slime!<sup>1</sup>  
 And there (they trust) there swimmeth One  
 20 Who swam ere rivers were begun,  
 Immense, of fishy form and mind,  
 Squamous,<sup>2</sup> omnipotent,<sup>3</sup> and kind;  
 And under that Almighty Fin,<sup>4</sup>  
 The littlest fish may enter in.  
 Oh! never fly conceals a hook,  
 Fish say, in the Eternal Brook,  
 But more than mundane<sup>5</sup> weeds are there,  
 And mud, celestially fair;  
 Fat caterpillars drift around,  
 30 And Paradisal grubs are found;  
 Unfading moths, immortal flies,  
 And the worm that never dies.  
 And in that Heaven of all their wish,  
 There shall be no more land, say Fish.

RUPERT BROOKE (1887-1915)

#### NOTE

##### PAGE LINE

89 15 Mud unto Mud: amusing variation of the term 'Dust unto dust', as used in the Christian burial service, to show that the body must return to the earth from which it comes though the soul is immortal.

<sup>1</sup> slime *n.*, unpleasantly wet mud or similar substance (*adj.* slimy).

<sup>2</sup> *squamous adj.*, covered in scales like a fish.

<sup>3</sup> *omnipotent adj.*, all-powerful (*n.* omnipotence).

<sup>4</sup> *fin n.*, moving part on side or back of fish by which it swims.

<sup>5</sup> *mundane adj.*, belonging to this world.

## EXERCISES

**A. I.** Explain the suggestion underlying the following:

- (a) I have never yet been in a bathroom which was big enough to do my exercises in without either breaking the light or barking my knuckles against a wall.
- (b) There ought to be pictures in it . . . a picture of troops going up to the trenches, and another picture of a bus-queue standing in the rain, and another picture of a windy day and with some snow in it.
- (c) The first time I met one (a bath-tray) I washed myself all over two or three times simply to make the most of knowing where the soap was.

2. Show in detail how Rupert Brooke satirizes humanity by suggesting an analogy between man and fish.

3. Précis : Express in 60 words the paragraph commencing 'The fact is . . .' (p. 84)

4. Paraphrase lines 5 to 18 from *Heaven*.

5. Essay:

- (a) The perfect house of the future.
- (b) Survival after death.

**B.** Explain the words in List I with reference to the corresponding groups in List II:

**I**

- 1. grub, larva, parasite, sting
- 2. nestling, brood
- 3. horn, hoof, paw, claw; feline; yap
- 4. fin, scale, shell; squamous

**II**

- 1. caterpillar, moth, wasp
- 2. chick(en), bird
- 3. kitten, terrier, nag, squirrel, rabbit, hart, dragon
- 4. shark, tortoise, dragon

**C. Describe the following and explain their use:**

1. parlour, drawing-room, vestibule
2. strop, strap, geyser, mat, tray
3. step-ladder, lift, stile, bolt
4. badge, button
5. mackintosh, pyjamas, slippers
6. enamel, platinum, velvet, sponge
7. dungeon, halter, cudgel

**D. Distinguish between the following:**

**I**

1. knuckle, palm
2. troop, mob, crowd
3. shrine, church
4. pond, stream
5. slime, mud
6. mechanism, machinery
7. standard, measure
8. paraphernalia, rubbish
9. cache, deposit
10. code, cipher
11. satire, allegory
12. frivolity, frolic
13. bravado, pugnacity
14. attitude, aspect
15. suicide, murder
16. queue, sequence, series
17. blend, compound
18. charm, enchantment

**II**

1. luxurious, opulent
2. mundane, sordid
3. mythical, imaginary
4. paradisal, celestial
5. omnipotent, omnipresent

III 1. slink, creep, steal away  
 2. dawdle, linger  
 3. wallow, swim  
 4. jet, spring, splash  
 5. eddy, whirl  
 6. cramp, stifle  
 7. stress, emphasize

E. What abstract nouns are formed from the following words?

sceptic	stoic	captive	liquid
replete	ample	adequate	extraneous
lax	complex	apt (2)	supreme
equip	acquire	modify	analyse
tend	identify (2)	condole	acquiesce
imply	redeem	stimulate	paralyse

F. What adjectives are formed from the following words?

organ	vestige	event	ceremony (2)
odour	symptom	defect	intuition
allegory	automation	correct	analyse

G. What nouns of place are formed from the following words?

surgeon	parson	exhibit	resident
deposit			

# THE INTELLIGENCE OF BIRDS

From *The Uniqueness of Man* by JULIAN SORELL HUXLEY  
(b. 1887)

JULIAN HUXLEY, grandson of the famous biologist Thomas Huxley, is himself one of the most distinguished biologists of the present time. He has held professorships in zoology<sup>1</sup> and physiology<sup>2</sup> and has been Secretary of the Zoological Society of London. As a writer, he combines the wide and exact knowledge of the scientist with the power of communicating it to the ordinary reader, yet without any suggestion that he is writing down to a lower intelligence. This makes him doubly valuable, because, as well as making many important contributions to scientific knowledge through his own researches,<sup>3</sup> he is a powerful influence in the scientific education of the public.

A CENTURY AND A HALF AGO, it was generally accepted, even by professional naturalists, that nature represented a single scale, culminating<sup>4</sup> in man. There existed, they supposed, a ladder of life, each rung<sup>5</sup> of which was represented by a different type of animal, with humanity as the highest of all. And from this point of view, each kind of living creature represented merely a step on the way to man, its nature an incomplete realization of human nature.

But with further study, especially after it was illuminated by the theory of evolution, a wholly different and more interesting picture emerged. The various types of animals – insects, fish,

<sup>1</sup> zoology *n.*, scientific study of animal life (*adj.* zoolo·gical; *pers.* zoo·logist; *pron.* zo-o·logy).

<sup>2</sup> physiology *n.*, scientific study of purpose of bodily organs (*adj.* physio·logical; *pers.* physiologist).

<sup>3</sup> research *n. and v.*, prolonged scientific inquiry into special subject.

<sup>4</sup> culminate *v.*, reach highest point or climax (*n.* culmination; *adj.* cul·minant).

<sup>5</sup> rung *n.*, one of the cross-bars on a ladder.

crustaceans,<sup>1</sup> birds, and the rest – could not be thought of as the rungs of one ladder, the steps of a single staircase; they now appeared as the branches of a tree, the ever-growing tree of evolving life. And with this, they took on<sup>2</sup> a new interest. It might still be that man was at the summit of the whole; but he was at the top of the tree only by being at the top of one particular branch. There existed many other branches, quite different in their nature, in which life was working out its ends in a different way from that she had adopted in the human branch. By looking at these branches we are able to see not merely our own natures in an incomplete state, but quite other expressions of life, quite other kinds of nature from our own. Life appears, not as a single finished article, but as a whole series of diverse and fascinating<sup>3</sup> experiments to deal with the problems of the world. We happen to be the most successful experiment, but we are not therefore the most beautiful or the most ingenious.

Of these various experiments, the two which are the most interesting are on the one hand the insects, with their bodies confined within the armour of their skeletons,<sup>4</sup> their minds cramped within the strange rigidity<sup>5</sup> of instinct, and on the other hand the birds. It is with these latter that I am concerned here; and I shall try to picture some of the differences between their minds and our own. . . .

Perhaps the most obvious way in which birds differ from men in their behaviour is that they can do all that they have to do, including some quite complicated<sup>6</sup> things, without ever being taught. Flying, to start with, is an activity which, for all

<sup>1</sup> crustacean *n.*, animal with hard shell mostly found in sea, e.g. crab (*also adj.* crustaceous).

<sup>2</sup> take on: acquire, come to have.

<sup>3</sup> fascinate *v.*, charm, enchant; use special influence to bring under one's power, as with snakes (*n.* fascination).

<sup>4</sup> skeleton *n.*, bone-structure of animal.

<sup>5</sup> rigi·dity *n.*, stiff, unyielding, unbendable quality (*adj.* ri·gid).

<sup>6</sup> complicated *adj.*, complex, made up of many parts difficult to separate (*v.* complicate; *n.* complication).

its astonishing complexity of balance and aeronautical<sup>1</sup> adjustment, comes untaught to birds. Young birds very frequently make their first flight when their parents are out of sight. Practice, of course, makes perfect, and puts a polish on the somewhat awkward first performance; but there is no elaborate learning needed as with our learning of golf<sup>2</sup> or tennis<sup>3</sup> or figure-skating.<sup>4</sup> Furthermore, the stories of old birds 'teaching' their young to fly seem all to be erroneous.<sup>5</sup> Some kinds of birds, once their young are full-fledged,<sup>6</sup> do try to lure them away from the nest. But this merely encourages them to take the plunge;<sup>7</sup> there is no instruction by the old bird in the movements of flight, no conscious imitation by the young.

But flight, after all, is something very organic. What is much more extraordinary than that a bird should be able to fly untaught (though this demands a formidable<sup>8</sup> complexity of self-regulating machinery provided ready-made by Nature in the form of muscles and skeleton, nerves and nerve centres, eyes and balance organs) is that it should be able to build its nest untaught. And of this there can be no manner of doubt. Young birds, mating<sup>9</sup> for the first time, can make perfectly good nests, and nests of the usual type found among their particular species. Some people have suggested that this may be due to their having absorbed the necessary knowledge from contemplating<sup>10</sup> the structure of the nest in which they were brought

<sup>1</sup> aeronautical *adj.*, from *n.* aeronautics: science and art of flying a machine (*pers.* aeronaut).

<sup>2</sup> golf *n.*, game in which small hard ball is driven by use of special clubs into succession of holes over extensive course.

<sup>3</sup> tennis *n.*, game in which ball is hit backwards and forwards over net.

<sup>4</sup> figure-skating: skating in patterns; skate *v.*, slide on ice on special metal attachments to boots.

<sup>5</sup> erroneous *adj.*, false, mistaken (*from n.* error).

<sup>6</sup> fledged *adj.*, provided with feathers (*v.* fledge).

<sup>7</sup> take the plunge: resolutely enter on some bold or risky action.

<sup>8</sup> formidable *adj.*, very difficult and usually to be feared.

<sup>9</sup> mate *v.* and *n.*, unite, of male and female, to produce young.

<sup>10</sup> contemplate *v.*, gaze on, meditate over, consider carefully (*n.* contemplation).

up. But even if we were to admit that this was possible — which is very unlikely, considering that the young of small birds are very stupid,<sup>1</sup> only live a few days in the nest after their eyes are open, and are never given any lessons in nest-building by their parents — it is negatived by the facts. For instance, the celebrated<sup>2</sup> mound<sup>3</sup>-builders or brush<sup>4</sup>-turkeys<sup>5</sup> of the Australian region build large mounds of rubbish and decaying leaves and deposit their eggs at the end of tunnels<sup>6</sup> in the mounds, leaving them to be hatched out by the heat of the fermenting<sup>7</sup> vegetation. The young brush-turkey on hatching scrambles<sup>8</sup> out of the tunnel; it can get no instruction from its parents, since they have long since gone about their own business; and not only does it not stay around the mound long enough to observe how it is constructed, but does not bestow<sup>9</sup> on it so much as a look.<sup>10</sup> None the less, when the time comes for it to mate, it will build a mound just as its ancestors have done.

Secondly, even young birds which have been brought up by hand in artificial nests — boxes lined<sup>11</sup> by cotton<sup>12</sup>-wool<sup>13</sup> or what not<sup>14</sup> — will build the proper kind of nest for their species when the time comes for mating, and will not attempt to reproduce their own early homes. The impulse is based, not upon reason,

<sup>1</sup> stupid *adj.*, dull of mind, either by nature, or from shock, grief, etc. (*n.* stupidity).

<sup>2</sup> celebrated *adj.*, famous (*v.* celebrate: mark some special occasion by family or public meeting, ceremony, etc.; *n.* celebration).

<sup>3</sup> mound *n.*, small pile of earth, stones, etc.

<sup>4</sup> brush *n.*, *here* bushes and small trees.

<sup>5</sup> brush-turkey *n.*, wild turkey found in Australia.

<sup>6</sup> tunnel *n. and v.*, narrow passage in earth, hill, etc.

<sup>7</sup> ferment *v.*, produce heat and bubbles of gas in living matter by natural chemical process (*n.* fe·rment, fermentation); *met.* show great excitement due to unrest.

<sup>8</sup> scramble *v. and n.*, crawl or climb clumsily by using hands and feet.

<sup>9</sup> bestow *v.*, make gift, deposit (*n.* bestowal).

<sup>10</sup> bestow a look (*on*): glance (*at*).

<sup>11</sup> line *v.*, *here* cover inside surface (*n.* lining).

<sup>12</sup> cotton *n.*, plant producing soft white substance from which cotton cloth is made.

<sup>13</sup> cotton-wool *n.*, soft product of cotton not made into cloth.

<sup>14</sup> what not: anything else of a similar kind.

not upon association, but upon instinct. The finch,<sup>1</sup> for instance, has the impulse, when its mating urge is upon it, to weave coarse material into a rough cup, and then to line this with some finer material; the tailor<sup>2</sup>-bird<sup>3</sup> has the impulse to take leaves and sew them together; the house-martin<sup>4</sup> to collect mud or clay and construct a cup against the side of a cliff or a house.

In a not dissimilar way, the bird which is in the physiological state of broodiness<sup>5</sup> will have the violent urge to sit on eggs, or, if no eggs are available, it will take something else. Crows<sup>6</sup> have been known to brood golf-balls, gulls<sup>7</sup> to sit on tobacco-tins substituted<sup>8</sup> for their eggs; and the majestic emperor penguin,<sup>9</sup> if it loses its egg or chick, will even brood lumps of ice in its inhospitable Antarctic home. . . .

How un-humanly a bird regards the central facts of its life is seen in many of its relations to its offspring.<sup>10</sup> Birds undoubtedly have a strong emotional concern over their eggs and young, but it is an instinctive, irrational concern, not an instinct entwined,<sup>11</sup> as is the human parents' concern, with reason, memory, personal affection, and foresight. A pair of birds is robbed of their whole brood; the parental instinct finds itself frustrated, and they will show great agitation.<sup>12</sup> But

<sup>1</sup> finch *n.*, small song-bird.

<sup>2</sup> tailor *n.*, person who makes clothes.

<sup>3</sup> tailor-bird: bird which sews leaves together to make nest.

<sup>4</sup> house-martin *n.*, bird resembling swallow which builds mud nest on buildings.

<sup>5</sup> broodiness *n.*, state of female bird wishing to sit on eggs to hatch them (*adj.* broody; *v.* brood: sit on eggs; *met.* meditate sullenly, usually over wrongs, sorrow, etc.).

<sup>6</sup> crow *n.*, large black bird.

<sup>7</sup> gull *n.*, sea-bird, mostly white.

<sup>8</sup> substitute *v.*, put one thing in place of another (*con. n.* substitute; *abs. n.* substitution).

<sup>9</sup> penguin *n.*, large bird which lives in very cold regions and which walks upright very much like a man.

<sup>10</sup> offspring *n.*, young produced by living creature.

<sup>11</sup> entwine *v.*, twist round.

<sup>12</sup> agitation *n.*, painful excitement, shaking (*v.* agitate).

if one or more of the nestlings<sup>1</sup> die before they are fledged – a frequent and in some species a normal occurrence<sup>2</sup> – the old birds show no signs of sorrow or even agitation, but merely throw the corpse out of the nest as if it were a stick or a piece of dirt. And while a chick is, to our eyes, obviously failing,<sup>3</sup> the old birds, far from making special efforts to restore it, as would human parents, definitely neglect it. The fact seems to be that the bird parent feels parental only when stimulated by some activity on the part of its children. When they gape<sup>4</sup> and squawk,<sup>5</sup> this is a stimulus to the parent to feed and tend them assiduously;<sup>6</sup> when the stimulus fails, the parental feeling is no longer aroused, the bird is no longer impelled to parental actions.

This same incapacity<sup>7</sup> to experience things as men and women would experience them is shown by the fact that if you remove young birds from a nest, as Mr Kearton did with some starlings,<sup>8</sup> and substitute some eggs, the mother, after a moment's apparent surprise, may accept the situation with equanimity,<sup>9</sup> and respond to the new stimulus in the proper way, by sitting on the eggs. There was no trace of the distraction<sup>10</sup> and grief which a human mother would have felt.

But perhaps the familiar cuckoo provides us with the completest proof, over the widest field, of the dissimilarity of birds' minds with our own. The young cuckoo, having been deposited as an egg in the nest of some quite other species of bird

<sup>1</sup> nestling *n.*, young bird in nest.

<sup>2</sup> occurrence *n.*, happening, event (*v.* occur).

<sup>3</sup> failing: *here* becoming weak and ill.

<sup>4</sup> gape *v.*, open mouth, usually in sign of sleepiness, sometimes in astonishment.

<sup>5</sup> squawk *v.* utter harsh sharp cry, usually of birds.

<sup>6</sup> assiduous, *adj.*, with great attention (*n.* assiduity).

<sup>7</sup> incapacity *n.*, inability; *lit.*: lack of size to contain something (*opp.* capacity: ability, inner size; *adj.* capacious: able to hold a lot).

<sup>8</sup> starling *n.*, small blackish-brown bird.

<sup>9</sup> equanimity *n.*, calmness of mind.

<sup>10</sup> distraction *n.*, *here* agitation; *lit.* something which draws the attention away (*v.* distract).

— a meadow-pipit,<sup>1</sup> say, or a hedge-sparrow<sup>2</sup> — and having hatched out in double-quick<sup>3</sup> time, the rate of its embryonic<sup>4</sup> development being adjusted to its parasitic habits, so that it shall not lag<sup>5</sup> behind its foster<sup>6</sup>-brothers, next proceeds to evict<sup>7</sup> all the rest of the contents of the nest, be these eggs or young birds. It is provided with a flat and indeed slightly hollow back; and, hoisting its victims on to this, it crawls backwards up the side of the nest, to pitch<sup>8</sup> the object outside. Thus it continues to do until the nest is empty.

What cruelty, you will say, and what unpleasant ingenuity! But you will be wrong. The nestling cuckoo is not cruel, nor does he know why he is murdering his fellow nest-mates.<sup>9</sup> He acts blindly,<sup>10</sup> because he is a machine constructed to act thus and not otherwise. Not only is his back slightly concave,<sup>11</sup> but this concavity is highly irritable<sup>12</sup> and over-sensitive;<sup>13</sup> the touch of any object there drives him frantic,<sup>14</sup> and if it is continued, it releases the impulse to walk upwards and backwards until he has reached the edge of whatever he is walking on, and then to tilt<sup>15</sup> the object overboard. He will behave in just the same way

<sup>1</sup> *meadow-pipit* *n.*, bird something like lark.

<sup>2</sup> *sparrow* *n.*, small brownish bird found in all parts of world, usually near houses; hedge-sparrow: sparrow living in fields.

<sup>3</sup> double-quick: very quick.

<sup>4</sup> *embryonic* *adj.* *from n. embryo*: living creature before birth.

<sup>5</sup> *lag* *v.*, go very slowly and so fall behind (*pers.* laggard).

<sup>6</sup> *foster-*: family relationship where female brings up young not its own, so *foster-mother*, *foster-child*, etc. (*v.* *foster*: take great care of, help to grow).

<sup>7</sup> *evict* *v.*, cast out, expel (*n.* eviction).

<sup>8</sup> *pitch* *v.* and *n.*, throw.

<sup>9</sup> *nest-mate* *n.*, mate: companion, as in *ship-mate*.

<sup>10</sup> *blindly* *adv.*, here without reasoning, instinctively.

<sup>11</sup> *concave* *adj.* and *n.*, curved inwards, hollowed (*opp.* convex; *n.* concavity, *opp.* convexity).

<sup>12</sup> *irritable* *adj.* *from v.* irritate: annoy, usually by little actions (*n.* irritation).

<sup>13</sup> *sensitive* *adj.*, feeling quickly and deeply, easily affected (*n.* sensitiveness, sensitivity).

<sup>14</sup> *frantic* *adj.*, extremely agitated, almost mad, from pain, etc.

<sup>15</sup> *tilt* *v.* and *n.*, slant, make to slant, slope (*here* includes result of the action, i.e. making something fall off or roll away).

to marbles or hazel-nuts<sup>1</sup> or any other small object. Indeed, if you think of it, he *cannot* know what he is doing. For he will act thus immediately he is hatched, before his eyes are open; even if he could be taught, his parents have never been near him, and his foster-parents are hardly likely to instruct him in this particular! No, the whole train of actions is the outcome of a marvellous<sup>2</sup> piece of machinery with which he is endowed<sup>3</sup> by heredity, just as he is endowed with the equally marvellous adaptive mechanism of his feathers. The machinery consists in the shape of the back, its hyper<sup>4</sup>-sensitiveness, and the intricate<sup>5</sup> pattern of nervous connexions in the brain and spinal<sup>6</sup> cord<sup>7</sup> which set the particular muscles into action. The act in fact is purely instinctive, just as instinctive and automatic as sneezing or coughing in ourselves. And, like coughing, it has been brought into being by the long unconscious process of natural selection,<sup>8</sup> not by any foresight or conscious will.

Once the foster-brothers are outside, we shall get another surprising peep<sup>9</sup> into bird mind. When the foster-mother comes home, she does not seem in the least distressed by the absence of all but one of her brood, but at once sets about feeding the changeling.<sup>10</sup> What is more, she pays no attention to her own offspring, even should some of these be dangling<sup>11</sup> just outside the nest. As long as there is something in the nest which appeals to her parental instincts, it seems that young birds outside the nest, even if they be her own, are treated as so many foreign objects.

<sup>1</sup> hazel-nut: small smooth reddish-brown nut.

<sup>2</sup> marvellous *adj.*, wonderful, astonishing (*n. and v. marvel*).

<sup>3</sup> endow *v.*, make a gift to someone to be a permanent possession; *usu.* give money which will provide annual income (*n. endowment*).

<sup>4</sup> hyper-: extremely, in too great a degree.

<sup>5</sup> intricate *adj.*, complicated, elaborate (*n. intricacy*).

<sup>6</sup> spinal *adj.* from *n. spine*: backbone.

<sup>7</sup> spinal cord: nerves inside the backbone.

<sup>8</sup> natural selection: process in evolution by which characteristics survive and develop through being useful.

<sup>9</sup> peep *n.*, quick short glance, usually through narrow opening.

<sup>10</sup> changeling *n.*, creature substituted for another.

<sup>11</sup> dangle *v.*, hang loosely.

Then the young cuckoo begins to grow. It grows into a creature entirely different from its foster-parents, and eventually becomes several times bulkier than they, so that they have to perch<sup>1</sup> on its head to drop food into its mouth! But they are not in the least disconcerted,<sup>2</sup> as would human parents be if their children began growing into giants of quite a different appearance from themselves. They are built to respond to the stimulus of appeals for food from any nestling that starts life in their nest, and they continue their response, whether the nestling is their own or a cuckoo.

At last the young cuckoo is ready to fly, leaves his foster-parents, and very soon must leave the country on migration.<sup>3</sup> So far as we know, all the old cuckoos have before this time left the country for the south, so that it is again without any teaching or any knowledge that the young ones must obey the migration urge. . . .

But because birds are mainly instinctive and not intelligent in their actions, it does not follow that their minds are lacking in intensity or variety; so far as we can judge, they must be experiencing a wide range of powerful emotions.

A bird clearly finds an intense satisfaction in fulfilling its brooding impulse to feed its young, even though the impulse may be, for want of intelligence, what we should call a strangely blind one; and when the young birds are threatened with danger, the parents clearly are suffering very real distress, just as birds suffer very real fear when cornered<sup>4</sup> by an enemy. In song, too, the bird, besides expressing a certain general well-being,<sup>5</sup> is giving vent<sup>6</sup> to a deep current of feeling, even if it

<sup>1</sup> perch *v.* and *n.*, of bird, stand on bar, branch, etc.

<sup>2</sup> disconcert *v.*, disturb, annoy, upset a plan, by interrupting.

<sup>3</sup> migration *n.*, leaving one place or country for another, usu. of living creatures at certain seasons (*v.* migrate; *adj.* migratory).

<sup>4</sup> corner *v.*, force something into position from which there is no escape, as into corner.

<sup>5</sup> well-being *n.*, state of good health or fortune.

<sup>6</sup> vent *n.*, opening for letting air, etc., in or out (*v.* vent or give vent: utter, express).

does not understand the feeling or reflect upon it, as would a human poet or musician. For the moment, they *are* the feeling. Some birds are so obsessed<sup>1</sup> by their emotions during their courtship<sup>2</sup> display that they become oblivious of danger. The males of that huge bird of the grouse<sup>3</sup> tribe, the capercaillie,<sup>4</sup> have an extraordinary courtship ceremony which they carry out at daybreak in the branches of a favourite tree. While they are in the ecstasy of this passionate performance a man can easily creep up within range; and it is by this method that in certain countries many are shot.

Again, birds seem as subject as men to the emotion of jealousy.<sup>5</sup> Rival cocks<sup>6</sup> may fight to the death. One remarkable case with captive parakeets<sup>7</sup> is quite human in its incidents. Two cocks and a hen were in one cage. After much squabbling,<sup>8</sup> one night one of the cocks killed the other; upon which the hen, who had hitherto rather favoured this bird, turned upon him and might have killed him too if they had not been separated.

Then bird-mind has sufficient subtlety to indulge in play. Dr Gill of Cape Town records seeing a hooded<sup>9</sup> crow<sup>10</sup> fly up into the air, drop a small object it was carrying, swoop<sup>11</sup> after it, croaking<sup>12</sup> loudly, catch it in mid air, and repeat the performance over and over again with the greatest evidence of enjoyment. And tame ravens<sup>13</sup> often display what seems a real sense

<sup>1</sup> obsessed *adj.*, with mind possessed by idea, feeling, etc., which it cannot get rid of (*v.* obsess; *n.* obsession).

<sup>2</sup> courtship *n.*, behaviour of male and female to each other leading to marriage or mating (*v.* court).

<sup>3</sup> grouse *n.*, bird considered good to eat.

<sup>4</sup> capercaillie *n.*, one kind of grouse.

<sup>5</sup> jealousy *n.*, envy, ill-feeling towards others happier, etc., than oneself, fear of losing someone's love or friendship (*adj.* jealous).

<sup>6</sup> cock: *here* male of any bird.

<sup>7</sup> parakeet *n.*, small kind of parrot.

<sup>8</sup> squabble *v.* and *n.*, quarrel noisily.

<sup>9</sup> hood *n.* and *v.*, cloth covering for head and neck.

<sup>10</sup> hooded crow: crow with appearance of such covering.

<sup>11</sup> swoop *v.* and *n.*, rush down as in a dive.

<sup>12</sup> croak *v.*, make rough, throaty sound, as made by frog.

<sup>13</sup> raven *n.*, black bird rather like a crow.

of humour, though it must be admitted humour of rather a low order. A pair of them will combine to tease a cat or dog, one occupying its attention from the front, while the other steals<sup>1</sup> round behind to tweak<sup>2</sup> its tail and hop off with loud and delighted squawkings. They will play tricks on each other: in an aviary,<sup>3</sup> one raven of a pair has been seen to slink up from behind when its mate was sitting on a low perch, and then reach up to knock the perching bird's foot from under it, with evident malicious enjoyment.

But in all these varied manifestations<sup>4</sup> of emotion, birds still differ in a fundamental way from ourselves. Being without the power of conceptual<sup>5</sup> thought, their emotion, while occupying their life with a completeness which is perhaps rather rarer with us, is not linked up with the future or the past as in a human mind. Their fear is just fear: it is not the fear of death, nor can it anticipate<sup>6</sup> pain, nor become the ingredient<sup>7</sup> of a lasting 'complex'. They cannot worry or torment<sup>8</sup> themselves. When the fear-situation is past, the fear just disappears. So, as we have seen, with their maternal<sup>9</sup> instincts. The bird mother is not concerned with the fate of an individual offspring, as a human mother would be concerned about Johnny's career or Tommy's poor health. She is concerned just to give vent to her instincts impersonally, as it were: and when the young grow up and her inner physiology changes, there is no intellectual framework making a continuing personal or individual interest possible.

<sup>1</sup> steal *v.*, *here* creep secretly.

<sup>2</sup> tweak *v.* and *n.*, pinch and twist, or pull, sharply.

<sup>3</sup> aviary *n.*, large cage or building for keeping birds.

<sup>4</sup> manifestation *n.*, action or appearance which shows plainly, makes clear or evident (*v.* and *adj.* manifest).

<sup>5</sup> conceptual *adj.*, able to form conscious ideas.

<sup>6</sup> anticipate *v.*, look forward to something; do what needs to be done in advance (*n.* anticipation; *adj.* anticipatory).

<sup>7</sup> ingredient *n.*, one of several elements forming mixture or compound.

<sup>8</sup> torment *v.*, cause very great suffering (*n.* torment).

<sup>9</sup> maternal *adj.*, belonging to mother (*m.* paternal; *n.* maternity, paternity).

That indeed is the greatest difference between the bird and ourselves. We, whether we want to or not, cannot help living within the framework of a continuing life. Our powers of thought and imagination bind up the present with the future and the past; the bird's life is almost wholly a patchwork,<sup>1</sup> a series of self-sufficing<sup>2</sup> moments.

## KEY QUESTION

How does this passage illustrate *The Nature of Instincts* by McDougall?

TO A NIGHTINGALE<sup>3</sup>

My heart aches, and a drowsy<sup>4</sup> numbness<sup>5</sup> pains  
 My sense, as though of hemlock I had drunk,  
 Or emptied some dull opiate<sup>6</sup> to the drains<sup>7</sup>  
 One minute past, and Lethe<sup>8</sup>-wards had sunk:  
 'Tis not through envy of thy happy lot,<sup>9</sup>  
 But being too happy in thy happiness, —  
 That thou, light-winged Dryad<sup>10</sup> of the trees,  
 In some melodious<sup>11</sup> plot<sup>12</sup>  
 Of beechen<sup>13</sup> green, and shadows numberless,  
 Singest of summer in full-throated ease.

<sup>1</sup> patchwork *n.*, something made of fragments or patches without unity.

<sup>2</sup> suffice *v.*, be sufficient.

<sup>3</sup> nightingale *n.*, small brown song-bird, notable for singing at night.

<sup>4</sup> drowsy *adj.*, sleepy without being quite asleep (*v.* drowse; *n.* drowsiness).

<sup>5</sup> numbness *n.*, loss of power of feeling or motion, as in paralysis (*adj.* numb; *v.* numb, benumb; *note*: hemlock poison has this effect).

<sup>6</sup> opiate *n.* and *v.*, medicine relieving pain and causing sleepiness (*from n.* opium: extract from certain plant which produces this effect).

<sup>7</sup> to the drains: leaving none over, to the last drop, to the lees.

<sup>8</sup> Lethe: river in underworld as believed in by ancient Greeks; whoever drank of its water forgot his past life (*pron.* Leeth-ee).

<sup>9</sup> lot *n.*, *arch.* and *poet.* fortune.

<sup>10</sup> Dryad: nymph of the trees as believed in by ancient Greeks.

<sup>11</sup> melodious *adj.*, charmingly musical (*n.* melody: tune).

<sup>12</sup> plot *n.*, *here* place.

<sup>13</sup> beechen *adj.* *from n.* beech: large tree.

O for a draught<sup>1</sup> of vintage,<sup>2</sup> that hath been  
 Cool'd a long age in the deep-delvèd<sup>3</sup> earth,  
 Tasting of Flora<sup>4</sup> and the country-green,<sup>5</sup>  
 Dance, and Provençal<sup>6</sup> song, and sun-burnt<sup>7</sup> mirth!<sup>8</sup>  
 O for a beaker<sup>9</sup> full of the warm South,<sup>10</sup>  
 Full of the true, the blushful<sup>11</sup> Hippocrene,<sup>12</sup>  
 With beaded<sup>13</sup> bubbles winking<sup>14</sup> to the brim,<sup>15</sup>  
 And purple-stainèd mouth;  
 That I might drink, and leave the world unseen,  
 And with thee fade away into the forest dim:

<sup>1</sup> draught *n.*, act of drawing or pulling; *also as here* a drink.

<sup>2</sup> vintage *n.*, *here* wine; *lit.* season of gathering grapes, or one season's produce of grapes.

<sup>3</sup> *delve v.*, arch. dig.

<sup>4</sup> *Flora*: Roman goddess of flowers and spring; *here* suggesting springtime.

<sup>5</sup> country-green or village-green *n.*, green space in village for country dancing, etc.

<sup>6</sup> *Provençal adj. from n.* Provence, district in south of France; poets of twelfth century wrote poems, especially love-songs, in Provençal; *here* suggests romance.

<sup>7</sup> sun-burnt *adj.*, with skin made brown by exposure to sun; *here* suggests country life (*n.* sun-burn).

<sup>8</sup> mirth *n.*, *poet.* merriment (*adj.* mirthful).

<sup>9</sup> beaker *n.*, tall cup without handle.

<sup>10</sup> South: to suggest warm climate.

<sup>11</sup> blushful *adj.*, formed by Keats from *n. and v.* blush: redness of skin caused by extra blood in face; *here* either redness of wine, or redness in face caused by drinking wine.

<sup>12</sup> Hippocrene: sacred spring in ancient Greece; *here* suggests spring of wine.

<sup>13</sup> beaded *adj. from n.* bead: small hard object with hole for passing thread through, used with others for threading together as ornamentation to clothes; the bubbles are shaped like beads.

<sup>14</sup> winking: as the bubbles form and burst they seem to be winking.

<sup>15</sup> brim *n.*, top edge of cup, etc. *also* projecting edge of hat (*as v. fill to brim*).

Fade far away, dissolve, and quite forget  
 What thou amongst the leaves hast never known,  
 The weariness, the fever,<sup>1</sup> and the fret  
 Here, where men sit and hear each other groan;  
 Where palsy<sup>2</sup> shakes a few, sad, last grey hairs,  
 Where youth grows pale, and spectre<sup>3</sup>-thin, and dies;  
 Where but to think is to be full of sorrow  
     And leaden-eyed despairs;  
 Where beauty cannot keep her lustrous<sup>4</sup> eyes,  
 Or new Love pine<sup>5</sup> at them beyond to-morrow.

Away! away! for I will fly to thee,  
 Not charioted<sup>6</sup> by Bacchus<sup>7</sup> and his pards,<sup>8</sup>  
 But on the viewless<sup>9</sup> wings of Poesy,<sup>10</sup>  
 Though the dull brain perplexes<sup>11</sup> and retards:<sup>12</sup>  
 Already with thee! tender is the night,  
 And haply<sup>13</sup> the Queen-Moon is on her throne,  
 Cluster'd<sup>14</sup> around by all her starry Fays;<sup>15</sup>  
     But here there is no light,  
 Save what from heaven is with the breezes blown  
 Through verdurous<sup>16</sup> glooms and winding mossy<sup>17</sup>  
 ways.

<sup>1</sup> fever: *here* fever of mind, distress.

<sup>2</sup> palsy *n.*, form of paralysis.

<sup>3</sup> spectre *n.*, ghost (*adj.* spectral).

<sup>4</sup> lustrous *adj.*, brightly shining (*n.* lustre).

<sup>5</sup> pine *v.*, waste away from grief, yearning, etc.

<sup>6</sup> charioted *adj.*, riding in chariot: two-wheeled carriage used in ancient days for fighting and racing.

<sup>7</sup> Bacchus: ancient Greek god of wine.

<sup>8</sup> pard *n.*, arch. leopard: large spotted wild cat.

<sup>9</sup> viewless *adj.*, unseen, invisible.

<sup>10</sup> poesy *n.*, arch. poetry.

<sup>11</sup> perplex *v.*, puzzle, confuse, bewilder (*n.* perplexity).

<sup>12</sup> retard *v.*, delay progress.

<sup>13</sup> haply *adv.*, as it happens.

<sup>14</sup> cluster *v.* and *n.*, swarm.

<sup>15</sup> fay *n.*, arch. fairy.

<sup>16</sup> verdurous *adj.*, green, of vegetation (*n.* verdure).

<sup>17</sup> mossy *adj.*, from *n.* moss: small clinging plant which spreads over stones, trees, etc.

I cannot see what flowers are at my feet,  
 Nor what soft incense<sup>1</sup> hangs upon the boughs,  
 But, in embalmèd<sup>2</sup> darkness, guess each sweet  
     Wherewith the seasonable month endows  
 The grass, the thicket,<sup>3</sup> and the fruit-tree wild;  
     White hawthorn,<sup>4</sup> and the pastoral<sup>5</sup> eglantine;<sup>6</sup>  
     Fast-fading violets cover'd up in leaves;  
     And mid-May's eldest child,  
 The coming musk<sup>7</sup>-rose,<sup>8</sup> full of dewy wine,  
     The murmurous haunt<sup>9</sup> of flies on summer eves.

Darkling I listen; and for many a time  
 I have been half in love with easeful Death,  
 Call'd him soft names in many a musèd<sup>10</sup> rhyme,  
     To take into the air my quiet breath;  
 Now more than ever seems it rich to die,  
     To cease upon the midnight with no pain,  
     While thou art pouring forth thy soul abroad  
     In such an ecstasy!  
 Still wouldest thou sing, and I have ears in vain –  
     To thy high requiem<sup>11</sup> become a sod.<sup>12</sup>

<sup>1</sup> incense *n.*, gum, spice, producing sweet-smelling smoke when burnt, used in some religious ceremonies; *here* suggests scent of flowers.

<sup>2</sup> embalm *v.*, preserve dead body from decay by use of certain spices; *here* suggests sweet scent of spices (*n.* embalmment; *pron.* 'I' not pronounced).

<sup>3</sup> thicket *n.*, bushes and trees growing close together.

<sup>4</sup> hawthorn *n.*, tree flowering in spring with sweet-scented blossom, usually known as may (-blossom).

<sup>5</sup> pastoral *adj.*, belonging to shepherd life (*n.* pasture).

<sup>6</sup> eglantine *n.*, sweet-smelling wild rose.

<sup>7</sup> musk *n.*, perfume obtained from one kind of male deer.

<sup>8</sup> musk-rose *n.*, climbing rose giving off musk-like perfume.

<sup>9</sup> haunt *n.*, place habitually used (*as v.* usually of ghost appearing frequently in one place).

<sup>10</sup> musèd, from *v.* and *n.* muse: meditate dreamily.

<sup>11</sup> requiem *n.*, religious service for peace of the dead.

<sup>12</sup> sod *n.*, lump of grass-covered earth, *here* as used for covering grave.

Thou wast not born for death, immortal Bird!  
 No hungry generations tread thee down;  
 The voice I hear this passing night was heard  
     In ancient days by emperor and clown.<sup>1</sup>  
 Perhaps the self-same song that found a path  
     Through the sad heart of Ruth,<sup>2</sup> when sick for home  
         She stood in tears amid the alien<sup>3</sup> corn;  
             The same that oft-times hath  
         Charm'd magic casements,<sup>4</sup> opening on the foam  
                 Of perilous seas, in faery<sup>5</sup> lands forlorn.<sup>6</sup>

Forlorn! the very word is like a bell  
     To toll<sup>7</sup> me back from thee to my sole self!  
 Adieu! the fancy cannot cheat<sup>8</sup> so well  
     As she is famed to do, deceiving elf.<sup>9</sup>  
 Adieu! adieu! thy plaintive<sup>10</sup> anthem fades  
     Past the near meadows, over the still stream,  
         Up the hill-side; and now 'tis buried deep  
             In the next valley-glades:<sup>11</sup>  
 Was it a vision, or a waking dream?  
     Fled is that music: Do I wake or sleep.?

JOHN KEATS (1795-1821)

<sup>1</sup> clown *n.*, *here* rough, ignorant man; *also* jester with painted face in old-fashioned play.

<sup>2</sup> Ruth: see *Book of Ruth* in the Bible; refers to time when she was in foreign country and had to gather leavings of corn for food.

<sup>3</sup> alien *adj.* and *n.*, foreign.

<sup>4</sup> casement *n.*, window opening outward, not up and down.

<sup>5</sup> faery: *arch. spelling for* fairy.

<sup>6</sup> Charm'd magic casements . . . forlorn: the magical beauty of the nightingale's song makes one dream of some romantic fairyland.

<sup>7</sup> toll *v.* and *n.*, ring slowly, usually during burial.

<sup>8</sup> cheat *v.* and *n.*, deceive, trick.

<sup>9</sup> elf *n.*, small fairy, usually thought of as being merry and mischievous (*adj.* elfish, elvish; *also* elfin: to do with fairyland).

<sup>10</sup> plaintive *adj.*, sad, complaining.

<sup>11</sup> glade *n.*, passage between forest trees.

## EXERCISES

**A.**

1. What examples does Huxley give of instinctive behaviour among birds?
2. On what evidence does Huxley base his conclusion that 'the bird's life is almost wholly a patchwork, a series of self-sufficing moments'?
3. What are the essential differences between the poetical and scientific treatment of natural life? Illustrate particularly from *The Intelligence of Birds* and *To a Nightingale*.
4. Appreciation:
  - (a) Consider the adjectives in the following examples, and say what is their pictorial or imaginative effect. Test them by putting other adjectives in their place:
    - i. drowsy numbness
    - ii. full-throated ease
    - iii. spectre-thin
    - iv. few, sad, last grey hairs
    - v. leaden-eyed despairs
    - vi. verdurous glooms
    - vii. embalmed darkness
    - viii. perilous seas
    - ix. faery lands forlorn
    - x. plaintive anthem
  - (b) In the first verse of *To a Nightingale* the poet suggests that overhappiness in the nightingale's song has subdued him to a mood of enchanted melancholy. How is this borne out by the following?
    - i. The slow movement of the verse.
    - ii. The pictorial imagery.
    - iii. The imaginative imagery.
  - (c) Test the poetic quality of the following lines by expressing them in prose and noting the difference:
    - i. Through verdurous glooms and winding mossy ways.
    - ii. To cease upon the midnight with no pain.
    - iii. No hungry generations tread thee down.
    - iv. Charm'd magic casements opening on the foam  
Of perilous seas in faery lands forlorn.

5. **Précis:** Express in 80 words the paragraph commencing 'How un-humanly a bird regards . . .' (p. 98)

6. **Essay:**

(a) The life of the cuckoo (or some other bird).

(b) Beauty is truth, truth beauty; that is all  
Ye know on earth, and all ye need to know.

(Keats)

**B. Describe the work of the following:**

1. psychologist	physiologist	zoologist	biologist
anatomist	analyst	naturalist	surgeon
2. aeronaut	navigator		
3. mechanic	artisan		

**C. Show the connexion between the words in List II with the corresponding word in List I:**

I	II
1. family	foster-, -in-law, offspring; maternal, paternal
2. scientist	research
3. body	embryo, organ, skeleton, skull, backbone, spinal cord; cramp, palsy, paralysis, well-being; embalm
4. spectre	haunt
5. bird	nestling, aviary; courtship, mating, broodiness, migration; fledge, perch
6. garment	hood, bead, button, bowler hat; cotton, patch-work
7. cup	beaker, brim, draught
8. liquid	bubble
9. opiate	numbness, drowsiness; gape
10. compound	ingredient
11. ball	golf, tennis
12. ice	skate
13. ladder	rung, step
14. theatre	clown, chorus-girl
15. ceremony	incense, requiem; toll
16. forest	moss, thicket, glade, sod, verdure
17. country	violet, hathworn (may), hazel, meadow, village-green, vintage, pastoral, sun-burnt

D. For each word in List I, find a word of opposite meaning in List II:

I	squabble	ingenuity	assiduity	equanimity
	alien	serene	mirthful	sensitive
	lustrous	rigid	concave	intricate
	manifest	sufficient	erroneous	celebrated
	complicate	retard	clarify	give vent
II	numb	unknown	promote	plaintive
	perplex	distraction	drab	inadequate
	native	frantic	concealed	simplify
	flexible	stupidity	suppress	reconciliation
	idleness	convex	correct	straightforward

E. Distinguish between the following:

I 1. fairy, elf  
 2. casement, window  
 3. tunnel, funnel  
 4. summit, culmination, climax  
 5. capacity, content  
 6. occurrence, episode  
 7. obsession, brooding  
 8. uniqueness, peculiarity  
 9. intricacy, complexity, perplexity, complication, elaboration

II 1. elvish, elfin  
 2. frantic, mad  
 3. fascinating, charming, marvellous  
 4. formidable, difficult

III 1. squawk, croak  
 2. peep, glimpse  
 3. pitch, project  
 4. tilt, slope  
 5. swoop, plunge  
 6. slink, hide  
 7. scramble, climb

8. dangle, hang
9. entwine, twist
10. tweak, pinch
11. corner, trap
12. cheat, lure
13. cluster, group
14. frustrate, ward off
15. evict, eradicate, emit
16. substitute, supplant
17. agitate, irritate, torment, disconcert
18. anticipate, precede
19. contemplate, meditate
20. pine, lament
21. hyper-, super-,

F. Put the following phrases into sentences so as to show their meaning:

1. make away with oneself
2. come to oneself
3. to wit
4. on these lines
5. gain ground
6. fall short of
7. take the plunge
8. lay stress on
9. stock argument
10. up-to-date
11. next door.

G. Describe the following, by using books of reference:

1. sparrow, starling, finch, house-martin, nightingale, cuckoo
2. crow, raven
3. chick(en), turkey, grouse, quail
4. gull, penguin
5. parrot, parakeet, tailor-bird

## A LITTLE SHOPPING

From *News from Nowhere* by WILLIAM MORRIS (1834-96)

WILLIAM MORRIS, artist, author, and social reformer, drew his inspiration from Europe of the Middle Ages, or perhaps one should say from the idealization<sup>1</sup> of certain aspects of medieval life. He did not regard art as something lofty for the appreciation of the few, but as something intimate to the many because it beautified the simplest objects of the home. He thought of it as a popular handicraft,<sup>2</sup> practised by the people for the people, and giving joy both in its creation and by its utility.<sup>3</sup> To this end he himself designed materials, wallpaper, and furniture, and set up a printing press<sup>4</sup> where useful books might be beautifully printed. In this he was looking regretfully back to the days before machinery when each man was master of his own craft and enjoyed his work because it was the creation of his individual skill.

As a social reformer – or as some might say, a social dreamer – Morris looked forward to a time when once again men might work for the love of work and not for profit. In *News from Nowhere* he describes an imaginary England of the future in which, after a revolution which sweeps away the modern industrial world, men return to a simple life of individual labour. Into this world, both new yet old, a stranger from the present day wanders, and the book describes his surprises and experiences in this ideal state. The passage which follows shows how ideal the state is, because even money is unknown, yet nobody is idle.

As HE SPOKE, we came suddenly out of the woodland into a short street of handsomely built houses, which my companion named to me at once as Piccadilly;<sup>5</sup> the lower part of these I should have called shops, if it had not been that, as far as I

<sup>1</sup> idealization *n.*, representation of things in ideal form, not as they really are; ideal *n.* and *adj.*, form or state of something conceived as it would theoretically be if perfect (*v.* idealize; *pers.* idealist; *adj.* idealistic).

<sup>2</sup> handicraft *n.*, hand-work requiring skill (*pers.* handicraftsman).

<sup>3</sup> utility *n.*, usefulness.

<sup>4</sup> printing press *n.*, machine for printing.

<sup>5</sup> Piccadilly: important shopping street in central London.

could see, the people were ignorant of the arts of buying and selling. Wares<sup>1</sup> were displayed in their finely designed fronts, as if to tempt people in, and people stood and looked at them, or went in and came out with parcels under their arms, just like the real thing. On each side of the street ran an elegant arcade<sup>2</sup> to protect foot-passengers, as in some of the old Italian cities. About half-way down, a huge building of the kind I was now prepared to expect told me that this also was a centre of some kind, and had its special public buildings.

Said Dick: 'Here, you see, is another market on a different plan from most others. The upper stories of these houses are used for guest-houses; for people from all about the country are apt<sup>3</sup> to drift up hither from time to time, as folk are very thick upon the ground, which you will see evidence of presently, and there are people who are fond of crowds, though I can't say that I am.'

I couldn't help smiling to see how long a tradition would last. Here was the ghost of London still asserting itself as a centre – an intellectual centre, for aught I knew. However, I said nothing, except that I asked him to drive very slowly, as the things in the booths<sup>4</sup> looked very pretty.

'Yes,' said he, 'this is a very good market for pretty things, and is mostly kept for the handsomer goods, as the Houses of Parliament market, where they set out cabbages and turnips<sup>5</sup> and such like things, along with beer and the rougher kind of wine, is so near.'

Then he looked at me curiously, and said, 'Perhaps you would like to do a little shopping, as 'tis called.'

I looked at what I could see of my rough blue duds,<sup>6</sup> which

<sup>1</sup> ware(s) *n.*, goods for sale.

<sup>2</sup> arcade *n.*, covered pavement or passage.

<sup>3</sup> apt *adj.*, *here* having tendency to.

<sup>4</sup> booth *n.*, covered market-stall, tent.

<sup>5</sup> turnip *n.*, vegetable with large white round root good for eating.

<sup>6</sup> duds *n.*, workman's rough clothing.

I had plenty of opportunity of contrasting<sup>1</sup> with the gay attire<sup>2</sup> of the citizens we had come across; and I thought that if, as seemed likely, I should presently be shown about as a curiosity for the amusement of this most unbusinesslike people, I should like to look a little less like a discharged<sup>3</sup> ship's purser.<sup>4</sup> But in spite of all that had happened, my hand went down into my pocket again, where to my dismay it met nothing metallic except two rusty old keys, and I remembered that amidst our talk in the guest-hall at Hammersmith<sup>5</sup> I had taken the cash out of my pocket to show to the pretty Annie, and had left it lying there. My face fell,<sup>6</sup> and Dick, beholding me, said rather sharply:

'Hallo, Guest! what's the matter now? Is it a wasp?'

'No,' said I, 'but I've left it behind.'

'Well,' said he, 'whatever you have left behind, you can get it in this market again, so don't trouble yourself about it.'

I had come to my senses by this time, and remembering the astounding<sup>7</sup> customs of this country, I had no mind for another lecture on social economy<sup>8</sup> and the Edwardian<sup>9</sup> coinage; so I said only:

'My clothes – Couldn't I? You see – What do you think could be done about them?'

He didn't seem in the least inclined to laugh, but said quite gravely:<sup>10</sup>

'Oh, don't get new clothes yet. You see, my great-grand-<sup>11</sup>

<sup>1</sup> contra·st *v.*, compare greatly differing things together to mark their difference (*n.* co·ntrast).

<sup>2</sup> attire *n.*, clothing, usually bright and cheerful.

<sup>3</sup> discharge *v.*, *here* send away at conclusion of employment.

<sup>4</sup> purser *n.*, ship's officer in charge of money, provisions, etc.

<sup>5</sup> Hammersmith: district in west London.

<sup>6</sup> my face fell: my expression showed distress, disappointment.

<sup>7</sup> astound *v.*, astonish extremely, amaze.

<sup>8</sup> social eco·nomy *n.*, science and art of regulating money concerns of community; also e·conomics (*adj.* e·conomic); economy: *pop.* carefulness in spending (*adj.* economical).

<sup>9</sup> Edwardian *adj.*, during reign of King Edward VII 1901-10.

<sup>10</sup> grave *adj.*, serious, solemn (*n.* gravity).

<sup>11</sup> great-grand-: at remove of three generations.

father is an antiquarian,<sup>1</sup> and he will want to see you just as you are. And, you know, I mustn't preach to you, but surely it wouldn't be right for you to take away people's pleasure of studying your attire, by just going and making yourself like everybody else. You feel that, don't you?' said he, earnestly.

I did *not* feel it my duty to set myself up for a scarecrow amidst this beauty-loving people, but I saw I had got across<sup>2</sup> some ineradicable prejudice, and that it wouldn't do to quarrel with my new friend. So I merely said, 'Oh, certainly, certainly.'

'Well,' said he, pleasantly, 'you may as well see what the inside of these booths is like. Think of something you want.'

Said I: 'Could I have some tobacco and a pipe?'

'Of course,' said he; 'what was I thinking of, not asking you before? Well, Bob is always telling me that we non-smokers are a selfish lot,<sup>3</sup> and I'm afraid he's right. But come along; here is a place just handy.'<sup>4</sup>

Therewith he drew rein and jumped down, and I followed. A very handsome woman, splendidly clad in figured<sup>5</sup> silk, was slowly passing by, looking into the windows as she went. To her said Dick: 'Maiden, would you kindly hold our horse while we go in for a little?' She nodded<sup>6</sup> to us with a kind smile, and fell to<sup>7</sup> patting the horse with her pretty hand.

'What a beautiful creature!' said I to Dick as we entered.

'What, old Greylocks?<sup>8</sup>' said he, with a sly<sup>9</sup> grin.<sup>10</sup>

<sup>1</sup> antiquarian *n.*, student, collector, of old things; *also n.* antiquary (*con. a.* and *adj.*, antique: object belonging to the past; *adj.* antiquated: old-fashioned, out-of-date; *abs. n.* antiquity).

<sup>2</sup> got across: came into opposition with, offended.

<sup>3</sup> lot *n.*, coll. class or company of people.

<sup>4</sup> handy *adj.*, quite near and convenient.

<sup>5</sup> figured: *here* decorated with patterns.

<sup>6</sup> nod *v.*, move head a little up and down, when noticing someone, or to express agreement.

<sup>7</sup> fell to: began.

<sup>8</sup> Greylocks: grey hair; familiar way of saying 'Old man'.

<sup>9</sup> sly *adj.*, *here* with teasing suggestion of knowing what is in someone's mind.

<sup>10</sup> grin *n.* and *v.*, smile showing teeth expressing some particular emotion, merriment, impudence, pain, etc.

'No, no,' said I, 'Goldylocks – the lady'.

'Well, so she is,' said he. "Tis a good job<sup>1</sup> there are so many of them that every Jack may have his Jill;<sup>2</sup> else I fear that we should get fighting for them. Indeed,' said he, becoming very grave, 'I don't say that it doesn't happen even now, sometimes. For you know, love is not a very reasonable thing, and perversity and self-will are commoner than some of our moralists think.' He added in a still more sombre<sup>3</sup> tone: 'Yes, only a month ago there was a mishap<sup>4</sup> down by us, that in the end cost the lives<sup>5</sup> of two men and a woman, and, as it were, put out the sunlight for us for a while. Don't ask me about it just now; I may tell you about it later on.'

By this time we were within the shop or booth, which had a counter, and shelves on the walls, all very neat, though without any pretence or showiness, but otherwise not very different from what I had been used to. Within were a couple of children – a brown-skinned boy of about twelve, who sat reading a book, and a pretty little girl of about a year older, who was sitting also reading behind the counter; they were obviously brother and sister.

'Good morning, little neighbours,' said Dick. 'My friend here wants tobacco and a pipe; can you help him?'

'Oh yes, certainly,' said the girl with a sort of demure<sup>6</sup> alertness which was somewhat amusing. The boy looked up, and fell to staring at my outlandish<sup>7</sup> attire, but presently reddened and turned his head, as if he knew that he was not behaving prettily.

'Dear neighbour,' said the girl, with the most solemn countenance of a child playing at keeping shop, 'what tobacco is it you would like?'

<sup>1</sup> *good job*: coll. fortunate.

<sup>2</sup> *Jack . . . Jill*: man . . . woman.

<sup>3</sup> *sombre adj.*, very solemn and gloomy (*n. sombreness*).

<sup>4</sup> *mishap n.*, misfortune, accident.

<sup>5</sup> *cost life*: cause death.

<sup>6</sup> *demure adj.*, grave in quiet and humble manner (*n. demureness*).  
*outlandish adj.*, foreign, strange.

'Latakia,'<sup>1</sup> said I, feeling as if I were assisting at a child's game, and wondering whether I should get anything but make-believe.<sup>2</sup>

But the girl took a dainty<sup>3</sup> little basket from a shelf beside her, went to a jar, and took out a lot of tobacco and put the filled basket down on the counter before me, where I could both smell and see that it was excellent Latakia.

'But you haven't weighed it,' said I, 'and – and how much am I to take?'

'Why,' she said, 'I advise you to cram<sup>4</sup> your bag, because you may be going where you can't get Latakia. Where is your bag?'

I stumbled<sup>5</sup> about, and at last pulled out my piece of cotton print<sup>6</sup> which does duty with me for a tobacco-pouch.<sup>7</sup> But the girl looked at it with some disdain,<sup>8</sup> and said:

'Dear neighbour, I can give you something much better than that cotton rag.' And she tripped up the shop and came back presently, and as she passed the boy she whispered something in his ear, and he nodded and got up and went out. The girl held up in her finger and thumb a red morocco<sup>9</sup> bag, gaily embroidered, and said, 'There, I have chosen one for you, and you are to have it. It is pretty, and will hold a lot.'

Therewith she fell to cramming it with the tobacco, and laid it down by me and said, 'Now for the pipe; that also you must let me choose for you; there are three pretty ones just come in.'

She disappeared again, and came back with a big-bowled pipe in her hand, carved out of some hard wood very elaborately,

<sup>1</sup> Latakia: a kind (brand) of tobacco, named from town in Syria.

<sup>2</sup> make-believe *n.* and *v.*, pretence, imaginative play.

<sup>3</sup> dainty *adj.*, neat, delicate (*n.* daintiness).

<sup>4</sup> cram *v.*, fill as full as possible by pressing down.

<sup>5</sup> fumble *v.*, feel with hands in clumsy and uncertain way.

<sup>6</sup> cotton print: cotton cloth with pattern printed on it.

<sup>7</sup> pouch *n.*, small bag.

<sup>8</sup> disdain *n.* and *v.*, contempt (*adj.* disdainful).

<sup>9</sup> morocco *n.* used as *adj.*, goat-skin leather, used to be made in Morocco, North Africa.

and mounted<sup>1</sup> in gold sprinkled<sup>2</sup> with little gems.<sup>3</sup> It was, in short, as pretty and gay a toy<sup>4</sup> as I had ever seen; something like the best kind of Japanese work, but better.

'Dear me!' said I, when I set eyes on it, 'this is altogether too grand for me, or for anybody but the Emperor of the World. Besides, I shall lose it; I always lose my pipes.'

The child seemed rather dashed,<sup>5</sup> and said, 'Don't you like it, neighbour?'

'Oh yes,' I said, 'of course I like it.'

'Well then, take it,' said she, 'and don't trouble about losing it. What will it matter if you do? Somebody is sure to find it, and he will use it, and you can get another.'

I took it out of her hand to look at it, and while I did so, forgot my caution, and said, 'But however am I to pay for such a thing as this?'

Dick laid his hand on my shoulder as I spoke, and turning I met his eyes with a comical expression in them, which warned me against another exhibition of extinct commercial morality; so I reddened and held my tongue, while the girl simply looked at me with the deepest gravity, as if I were a foreigner blundering<sup>6</sup> in my speech, for she clearly didn't understand me a bit.

'Thank you so very much,' I said at last, effusively,<sup>7</sup> as I put the pipe in my pocket, not without a qualm<sup>8</sup> of doubt as to whether I shouldn't find myself before a magistrate<sup>9</sup> presently.

'Oh, you are so very welcome,' said the little lass, with an affectation of grown-up manners at their best, which was very

<sup>1</sup> mount *v.* and *n.*, fit with, frame in.

<sup>2</sup> sprinkle *v.* and *n.*, scatter lightly.

<sup>3</sup> gem *n.*, jewel.

<sup>4</sup> toy; *here* pretty article.

<sup>5</sup> dash *v.*, *here* discourage, disappoint.

<sup>6</sup> blunder *v.* and *n.*, make stupid or clumsy mistake.

<sup>7</sup> effusive *adj.*, with great flow, usually of speech (*n.* effusion, effusiveness).

<sup>8</sup> qualm *n.*, momentary feeling of uneasiness.

<sup>9</sup> before a magistrate: arrested for stealing.

quaint.<sup>1</sup> 'It is such a pleasure to serve dear old gentlemen like you; especially when one can see at once that you have come from far over sea.'

'Yes, my dear,' said I, 'I have been a great traveller.'

As I told this lie from pure politeness, in came the lad again, with a tray in his hands, on which I saw a long flask<sup>2</sup> and two beautiful glasses. 'Neighbours,' said the girl (who did all the talking, her brother being very shy, clearly), 'please to drink a glass to us before you go, since we do not have guests like this every day.'

Therewith the boy put the tray on the counter and solemnly poured out a straw-coloured wine into the long bowls. Nothing loth,<sup>3</sup> I drank, for I was thirsty with the hot day; and, thought I, I am yet in the world, and the grapes of the Rhine have not yet lost their flavour; for if ever I drank good Steinberg,<sup>4</sup> I drank it that morning; and I made a mental note to ask Dick how they managed to make fine wine when there were no longer labourers compelled to drink rot-gut<sup>5</sup> instead of the fine wine which they themselves made.

'Don't you drink a glass to us, dear little neighbour?' said I.

'I don't drink wine,' said the lass; 'I like lemonade<sup>6</sup> better; but I wish your health!'

'And I like ginger<sup>7</sup>-beer<sup>8</sup> better,' said the little lad.

Well, well, thought I, neither have children's tastes changed much. And therewith we gave them good day, and went out of the booth.

To my disappointment, like a change in a dream, a tall old man was holding our horse instead of the beautiful woman. He

<sup>1</sup> quaint *adj.*, strange often through being old-fashioned (*n.* quaintness).

<sup>2</sup> flask *n.*, bottle or container, usually of metal.

<sup>3</sup> loth *adj.*, arch. unwilling.

<sup>4</sup> Steinberg: wine named from town in Germany.

<sup>5</sup> rot-gut *n.*, coll. cheap intoxicating drink.

<sup>6</sup> lemonade *n.*, drink made from lemon juice.

<sup>7</sup> ginger *n.*, hot spicy root (*as adj.*, light reddish-yellow in colour; *ad.* gingery: tasting of ginger).

<sup>8</sup> ginger-beer *n.*, drink flavoured with ginger.

explained to us that the maiden could not wait, and that he had taken her place; and he winked at us and laughed when he saw how our faces fell, so that we had nothing for it but to laugh also.

‘Where are you going?’ said he to Dick.

‘To Bloomsbury,’<sup>1</sup> said Dick.

‘If you two don’t want to be alone, I’ll come with you,’ said the old man.

‘All right,’ said Dick, ‘tell me when you want to get down and I’ll stop for you. Let’s get on.’

So we got under way<sup>2</sup> again; and I asked if children generally waited on people in the markets. ‘Often enough,’ said he, ‘when it isn’t a matter of dealing with heavy weights, but by no means always. The children like to amuse themselves with it, and it is good for them, because they handle a lot of diverse wares and get to learn about them, how they are made, and where they come from, and so on. Besides, it is such very easy work that anybody can do it. It is said that in the early days of our epoch<sup>3</sup> there were a good many people who were hereditarily afflicted with a disease called Idleness, because they were the direct descendants of those who in the bad times used to force other people to work for them – the people, you know, who are called slave-holders or employers of labour in the history books. Well, these Idleness-stricken people used to serve booths *all* their time, because they were fit for so little. Indeed, I believe that at one time they were actually *compelled* to do some such work, because they, especially the women, got so ugly and produced such ugly children if their disease was not treated sharply, that the neighbours couldn’t stand it. However, I am happy to say that all that is gone by now; the disease is either extinct, or exists in such a mild form that a short course of aperient<sup>4</sup> medicine carries it off. It is sometimes

<sup>1</sup> Bloomsbury: district in central London.

<sup>2</sup> got under way: started, set out; usu. of ships.

<sup>3</sup> epoch *n.*, period in history.

<sup>4</sup> aperient *adj.* and *n.*, opening; as applied to medicine, given to discharge harmful matter from stomach.

called the Blue-devils<sup>1</sup> now, or the Mulleygrubs.<sup>2</sup> Queer<sup>3</sup> names, aren't they?"

"Yes," said I, pondering much. But the old man broke in:

"Yes, all that is true, neighbour; and I have seen some of those poor women grown old. But my father used to know some of them when they were young; and he said that they were as little like young women as might be. They had hands like bunches of skewers,<sup>4</sup> and wretched little arms like sticks; and waists like hour-glasses,<sup>5</sup> and thin lips and peaked<sup>6</sup> noses and pale cheeks; and they were always pretending to be offended at anything you said or did to them. No wonder they bore ugly children, for no one except men like them could be in love with them — poor things!"†

He stopped, and seemed to be musing on his past life, and then said:

"And do you know, neighbours, that once upon a time people were still anxious about that disease of Idleness. At one time we gave ourselves a great deal of trouble trying to cure people of it. Have you not read any of the medical books on the subject?"

"No," said I; for the old man was speaking to me.

"Well," said he, "it was thought at the time that it was the survival of the old medieval disease of leprosy. It seems it was very catching,<sup>7</sup> for many of the people afflicted by it were much secluded,<sup>8</sup> and were waited upon by a special class of diseased persons queerly dressed up, so that they might be known.† They wore, amongst other garments, breeches made of worsted<sup>9</sup>

<sup>1</sup> *Blue-devils*: despondency, dejection (*to-day coll.* the blues).

<sup>2</sup> *Mulleygrubs*: *arch. coll.* the blues.

<sup>3</sup> *queer adj.*, strange, unusual (*n. queerness*).

<sup>4</sup> *skewer n.*, long pointed rod of iron or wood to hold meat together while cooking (*as v. drive similar pointed implement into something*).

<sup>5</sup> *hour-glass n.*, contrivance through which sand runs to measure time.

<sup>6</sup> *peaked adj.*, thin and pointed (*n. peak*: front projection of cap); *also hollow, wasted (v. arch. peak*: waste away).

<sup>7</sup> *catching adj.*, of disease, passing from one person to another.

<sup>8</sup> *seclude v.*, keep away from general company (*n. seclusion*).

<sup>9</sup> *worsted n. used as adj.*, woollen material.

velvet, that stuff that used to be called plush<sup>1</sup> some years ago.'

All this seemed very interesting to me, and I should like to have made the old man talk more. But Dick got rather restive<sup>2</sup> under so much ancient history; besides, I suspect he wanted to keep me as fresh as he could for his great-grandfather. So he burst out laughing at last, and said, 'Excuse me, neighbours, but I can't help it. Fancy people not liking to work! — It's too ridiculous. Why, even you like to work, old fellow — sometimes,' said he, affectionately patting the old horse with the whip. 'What a queer disease! It may well be called Mulley-grubs!'

And he laughed out again most boisterously;<sup>3</sup> rather too much so, I thought, for his usual good manners; and I laughed with him for company's sake, but from the teeth outward only; for I saw nothing funny in people not liking to work, as you may well imagine.

### KEY QUESTION

Discuss the compatibility of human society, as described by William Morris, with what you have observed of human nature.

### NOTES

#### PAGE LINE

123 4-13 This is a satirical description of Victorian ladies, who liked to appear slender and delicate. Their dress was drawn in tightly at the waist, in a style known as 'wasp-waist'. This had a bad effect upon their health, so that they would swoon at the least shock.

123 25 A satirical description of the Victorian man-servant, or footman, employed in wealthy families. He was very subservient in manner and wore a special uniform.

<sup>1</sup> *plush* *n.*, velvet-like material but thicker and not always made of silk.

<sup>2</sup> *restive* *adj.*, restless, impatient (*n.* restiveness).

<sup>3</sup> *boisterous* *adj.*, loud, rough, violent (*n.* boisterousness).

## SWEET CONTENT

Art thou poor, yet hast thou golden slumbers?

    O sweet content!

Art thou rich, yet is thy mind perplex'd?

    O punishment!

Dost thou laugh to see how fools are vex'd

To add to golden numbers<sup>1</sup> golden numbers?

    O sweet content! O sweet, O sweet content!

Work apace,<sup>2</sup> apace, apace, apace;

    Honest labour bears a lovely face.

Then hey nonny nonny<sup>3</sup> – hey nonny nonny!

Canst drink the waters of the crispèd<sup>4</sup> spring?

    O sweet content!

Swimm'st thou in wealth, yet sink'st in thine own tears?

    O punishment!

Then he that patiently want's burden bears,

No burden bears, but is a king, a king!

    O sweet content! O sweet, O sweet content!

Work apace, apace, apace, apace;

    Honest labour bears a lovely face.

Then hey nonny nonny – hey nonny nonny!

THOMAS DEKKER (1570-1641)

<sup>1</sup> golden numbers: *here* money as entered into bank book, etc.

<sup>2</sup> apace *adv.*, *arch.* and *poet.* quickly.

<sup>3</sup> hey nonny nonny: no meaning; for singing in chorus.

<sup>4</sup> crisped: made crisp *adj.* and *v.*, of weather, dry, clear, and cold, as when frosty; of objects, having dry, breakable quality as of toast, crust, dead leaf; *here* clear and cold.

## EXERCISES

**A.**

1. What examples does William Morris give of willing service among people who no longer work for payment?
2. Why is there no idleness among these people?
3. How does William Morris describe the people of the earlier age who were compelled to work?
4. What is the significance of the following?
  - (a) 'Don't get new clothes yet. My great-grandfather is an antiquarian, and he will want to see you just as you are.'
  - (b) 'Don't trouble about losing it. What will it matter if you do? Somebody is sure to find it, and he will use it, and you can get another.'
  - (c) Extinct commercial morality.
5. Appreciation:
  - (a) What is the effect of combining long and short lines in *Sweet Content*? Refer also to the short line in the stanza used in *To a Nightingale*.
  - (b) What is the effect of repetition in these, and other lines? Refer also to Shakespeare's sonnet:  
 Then he that patiently want's burden bears,  
 No burden bears, but is a king, a king!
  - (c) Compare the singing quality of *Sweet Content* with that of *Wander-Thirst*.
6. Précis: Express in 150 words the passage commencing 'Good morning, little neighbours . . .' and ending ' . . . pay for such a thing as this?' (pp. 118-120) Use indirect speech, and give a short title to your précis.
7. Essay:
  - (a) The industrial revolution and its effect on human happiness.
  - (b) Ah, Love! could thou and I with Fate conspire  
 To grasp this sorry Scheme of Things entire,  
 Would we not shatter<sup>1</sup> it to bits – and then  
 Remould it nearer to the Heart's Desire!  
 (Translated from the *Rubaiyat* of Omar Khayyam  
 by Edward FitzGerald)

<sup>1</sup> shatter *v.*, break violently into small pieces.

## B. What is the work or function of the following?

economist	purser	magistrate	antiquarian
reformer	idealist		

## C. Show the connexion of the words in List II with the corresponding word in List I:

I	II
1. shopping	store, booth, counter, wares
2. building	arcade, arch, casement
3. printing	press, type
4. smoking	pipe, tobacco, pouch
5. drinking	teetotaler; flask, beaker; ginger-beer, lemonade
6. material	worsted, plush, velvet, figured silk, cotton-print, cotton-wool
7. utility	skewer, hour-glass

## D. Form pairs of words by connecting an adjective in List I with a noun in List II:

I	II	I	II
intent	effusive	plaintive	plausible
tenor	physical	frantic	serene
inveterate	relentless	incisive	peremptory
logical	intricate	capacious	formidable
crisp	peaked	poisonous	eventual
II	cap	obstacle	expatriation
	hemlock	excuse	penetration
	interior	enmity	persecution
	scrutiny	reasoning	equanimity
	voice	pattern	lamentation

## E. What abstract nouns are formed from the following words?

maternal	grave	intense	frivolous
assiduous	ingenious	opulent	lustrous
concave	convex	rigid	capacious
manifest	verdurous	endow	bestow
emit	seclude	perplex	facilitate
avow	suffice	excite (2)	analyse

## F. What adjectives are formed from the following words?

economy	industry (2)	rudiment	identity
error	marvel	migration	effusion
luxury	paralyse	contribute	attribute
resent	select	contemplate	anticipate

## G. Find three words, one from each list and chosen from corresponding sets, which connect in meaning, and distinguish between them:

I (a) shy	sly	loth	restive
elegant	showy	quaint	sombre
dashed	boisterous	lofty	brown-skinned
handy	contrasting	catching	aperient
(b) locks	gem	mount	coinage
qualm	disdain	mishap	make-believe
turnip	epoch	nod	sprinkle
cram	muse	astound	blunder
II (a) downcast	artful	queer	tempestuous
averse	supreme	convenient	sun-burnt
unsettled	demure	gloomy	antithetical
infectious	opiate	dainty	ornamental
(b) scorn	period	ponder	fumble
scatter	brim	frame	astonish
tresses	doubt	beckon	cabbage
dollar	ideal	jewel	accident
III (a) augu 'st	delicate	roguish	despondent
dark	medicinal	agitated	outlandish
near by	rough	modest	meretricious
sullen	disinclined	leprosy	comparative
(b) spray	hair	guinea	misadventure
potato	brood	pretence	middle ages
contempt	hesitate	stone	bewilder
summon	setting	scramble	replete

## THE WEST WIND

From *The Mirror<sup>1</sup> of the Sea* by JOSEPH CONRAD  
(Joseph Konrad Korzeniowski, 1856-1924)

JOSEPH CONRAD was of Polish birth. Even in boyhood his ambition was to become a seaman. This was strange, as at that time Poland had no coastline and consequently no ships; yet in spite of this, and in spite of the opposition of his family, he achieved his ambition, eventually joining the British Merchant Service where he learnt to speak English.

His literary work is remarkable in many ways. It was written in what was to him a foreign language, yet by resolute and painstaking effort he so mastered it that his style is acknowledged to be one of almost incomparable beauty. Also he began to write comparatively late in life after amassing a store of experience through many years of travel and adventure, so that even his earliest stories reveal a mind trained and tried in hardship and suffering, and enriched and deepened by a wide knowledge of life and a wise understanding of men. Lastly, his stories have a majesty of movement and loftiness of vision which are achieved only by the very highest genius. They are realistic in their truth to fact, and romantic in their background of strange places and vigorous adventure; but beyond this they have a quality of their own - a vastness, a splendour, a penetration - which to many critics sets them supreme in the world of prose fiction. One feels in reading Conrad's books that he is presenting more than a powerful record of people and events; beneath and around the action one is conscious of the play of profound and moving forces which disturb yet uplift the reader with a sense of the mystery of life.

*The Mirror of the Sea*, from which the following passage is taken, is not a novel, but - as the name implies - a reflection of the many aspects of sea-life as Conrad himself experienced it. To the readers of Conrad's stories it has a particular value, because it reveals the mind of Conrad himself and his personal vision of life, and explains the power and poetry which make his novels so compelling. For the passage itself, it should be unnecessary to comment on its moving imagery and forceful phrasing, but to appreciate to the full its swell and poise<sup>2</sup> and rhythm it should be read slowly and aloud.

<sup>1</sup> mirror *n.* and *v.*, looking-glass or other reflecting surface.

<sup>2</sup> poise *n.*, well-controlled balance of body, etc., usually preliminary to some calculated movement.

THE WEST WIND reigns over the seas surrounding the coasts of these kingdoms; and from the gateways of the channels, from promontories<sup>1</sup> as if from watch-towers, from estuaries<sup>2</sup> of rivers as if from postern<sup>3</sup> gates, from passage-ways, inlets, straits,<sup>4</sup> firths,<sup>5</sup> the garrison<sup>6</sup> of the Isle and the crews of ships going and returning look to the westward to judge by the varied splendour of his sunset mantle<sup>7</sup> the mood of that arbitrary<sup>8</sup> ruler. The end of the day is the time to gaze at the kingly face of the Westerly Weather, who is the arbiter<sup>9</sup> of ships' destinies. Benignant<sup>10</sup> and splendid, or splendid and sinister,<sup>11</sup> the western sky reflects the hidden purposes of the royal mind. Clothed in a mantle of dazzling gold or draped<sup>12</sup> in rags of black clouds like a beggar, the might of the Westerly Wind sits enthroned upon the western horizon with the whole North Atlantic as a footstool<sup>13</sup> for his feet and the first twinkling stars making a diadem<sup>14</sup> for his brow. Then the seamen, attentive courtiers<sup>15</sup> of the weather, think of regulating the conduct of their ships by the mood of the master. The West Wind is too great a king to be a dissembler: he is no calculator plotting<sup>16</sup> deep schemes in a sombre heart; he is too strong for small artifices; there is passion in all his moods, even in the soft mood of his serene days,

<sup>1</sup> promontory *n.*, cape of high land.

<sup>2</sup> estuary *n.*, tidal mouth of large river.

<sup>3</sup> postern *n.*, side or back entrance.

<sup>4</sup> strait *n.* and *adj.*, narrow passage of water connecting large bodies of water (*as adj. arch.*)

<sup>5</sup> firth *n.*, gulf, estuary.

<sup>6</sup> garrison *n.*, body of soldiers stationed in a place to protect it.

<sup>7</sup> mantle *n.* and *v.*, long loose outer garment without sleeves.

<sup>8</sup> arbitrary *adj.*, according to one's own opinion.

<sup>9</sup> arbiter *n.*, dictator, someone possessing absolute power to decide course of action.

<sup>10</sup> benignant *adj.*, kind, gracious, usually to inferiors (*opp. malignant; n. benignancy, malignancy*).

<sup>11</sup> sinister *adj.*, suggesting something evil in secret way.

<sup>12</sup> drape *v.*, cover as with long hanging cloth or mantle (*n. drapery*).

<sup>13</sup> footstool *n.*, object for resting feet on when sitting.

<sup>14</sup> diadem *n.*, jewelled head-gear.

<sup>15</sup> courtier *n.*, attendant at court of sovereign.

<sup>16</sup> plot *v.* and *n.*, plan evil secretly, usually against enemy.

in the grace of his blue sky whose immense and unfathomable<sup>1</sup> tenderness reflected in the mirror of the sea embraces, possesses, lulls<sup>2</sup> to sleep the ships with white sails. He is all things to all oceans; he is like a poet seated upon a throne – magnificent, simple, barbarous,<sup>3</sup> pensive,<sup>4</sup> generous, impulsive, changeable, unfathomable – but when you understand him, always the same. Some of his sunsets are like pageants<sup>5</sup> devised<sup>6</sup> for the delight of the multitude, when all the gems of the royal treasure-house are displayed above the sea. Others are like the opening of his royal confidence, tinged<sup>7</sup> with thoughts of sadness and compassion in a melancholy splendour meditating upon the short-lived peace of the waters. And I have seen him put the pent-up<sup>8</sup> anger of his heart into the aspect of the inaccessible<sup>9</sup> sun, and cause it to glare fiercely like the eye of an implacable<sup>10</sup> autocrat<sup>11</sup> out of a pale and frightened sky.

He is the war-lord who sends his battalions<sup>12</sup> of Atlantic rollers<sup>13</sup> to the assault<sup>14</sup> of our seaboard.<sup>15</sup> The compelling voice of the West Wind musters<sup>16</sup> up to his service all the might of the ocean. At the bidding of the West Wind there arises a great

<sup>1</sup> unfathomable *adj.*, too deep to measure (*n.* fathom: measure of six feet, usually applied to depth of water; *v.* fathom: measure depth of water).

<sup>2</sup> lull *v.*, soothe, send to sleep by gentle sound or movement (*as n.* quiet pause in storm, noise, etc.).

<sup>3</sup> ba·rbarous *adj.*, savage, cruel (*n.* barba·rity; *pers.* barba·rian).

<sup>4</sup> pensive *adj.*, thoughtful, meditative.

<sup>5</sup> pageant *n.*, public procession and display of great show and splendour; also pageantry.

<sup>6</sup> devise *v.*, plan, contrive (*n.* device).

<sup>7</sup> tinge *v.* and *n.*, colour slightly.

<sup>8</sup> pent(-up) *adj.*, closely confined, suggesting eager to break loose.

<sup>9</sup> inaccessible *adj.*, unreachable, unapproachable (*opp.* acce·ssible: able to be reached; *n.* a·ccess).

<sup>10</sup> implacable *adj.*, cannot be conciliated, turned from anger or enmity (*opp.* *v.* placa·te).

<sup>11</sup> au·tocrat *n.*, ruler with absolute authority (*adj.* autocra·tic; *n.* auto·cracy).

<sup>12</sup> battalion *n.*, large body of soldiers.

<sup>13</sup> rollers: *here* big waves.

<sup>14</sup> assault *n.* and *v.*, attack.

<sup>15</sup> seaboard *n.*, coast.

<sup>16</sup> muster *v.*, cause to assemble.

commotion in the sky above these Islands, and a great rush of waters falls upon our shores. The sky of the westerly weather is full of flying clouds, of great big white clouds coming thicker and thicker till they seem to stand welded<sup>1</sup> into a solid canopy,<sup>2</sup> upon whose grey face the lower wrack<sup>3</sup> of the gale,<sup>4</sup> thin, black, and angry-looking, flies past with vertiginous<sup>5</sup> speed. Denser and denser grows this dome<sup>6</sup> of vapours,<sup>7</sup> descending lower and lower upon the sea, narrowing the horizon around the ship. And the characteristic aspect of westerly weather, the thick, grey, smoky, and sinister tone<sup>8</sup> sets in, circumscribing<sup>9</sup> the view of the men, drenching<sup>10</sup> their bodies, oppressing their souls, taking their breath away with booming<sup>11</sup> gusts,<sup>12</sup> deafening, blinding, driving, rushing them onwards in a swaying ship towards our coasts lost in mists and rain.

The caprice<sup>13</sup> of the winds, like the wilfulness of men, is fraught<sup>14</sup> with the disastrous consequences of self-indulgence. Long anger, the sense of his uncontrolled power, spoils the frank and generous nature of the West Wind. It is as if his heart were corrupted by a malevolent<sup>15</sup> and brooding rancour.<sup>16</sup> He

<sup>1</sup> weld *v.*, cause to unite, e.g. of metal by heating and hammering.

<sup>2</sup> canopy *n.*, overhanging covering as for throne or bed.

<sup>3</sup> wrack *n.*, thin flying clouds.

<sup>4</sup> gale *n.*, strong wind.

<sup>5</sup> verti·ginous *adj.*, producing feeling that everything is whirling round (*n. ve·rtigo*).

<sup>6</sup> dome *n.*, rounded roof, hence applied to the sky.

<sup>7</sup> vapour *n.*, thin smoke-like mist.

<sup>8</sup> tone *n. and v.*, particular quality or strength of colour or sound.

<sup>9</sup> circumscribe *v.*, impose limit; *lit.* draw line round (*n. circumscription*).

<sup>10</sup> drench *v.*, make thoroughly wet.

<sup>11</sup> boom *v. and n.*, (make) deep hollow sound.

<sup>12</sup> gust *n.*, sudden powerful onrush of wind.

<sup>13</sup> capri·ce *n.*, unaccountable inclination, usually changing quickly (*adj.* capricious).

<sup>14</sup> fraught with *adj.*, threatening danger by reason of its nature or the circumstances.

<sup>15</sup> male·volent *adj.*, wishing evil to others (*opp.* benevolent; *n.* malevolence, benevolence).

<sup>16</sup> rancour *n.*, hatred, spitefulness (*adj.* rancorous).

devastates<sup>1</sup> his own kingdom in the wantonness<sup>2</sup> of his force. South-west is the quarter<sup>3</sup> of the heavens where he presents his darkened brow. He breathes his rage in terrific squalls, and overwhelms his realm<sup>4</sup> with an inexhaustible welter<sup>5</sup> of clouds. He strews the seeds of anxiety upon the decks of scudding ships, makes the foam-striped ocean look old, and sprinkles with grey hairs the heads of ship-masters in the homeward-bound ships running for the Channel.<sup>6</sup> The Westerly Wind asserting his sway from the south-west quarter is often like a monarch gone mad, driving forth with wild imprecations<sup>7</sup> the most faithful of his courtiers to shipwreck, disaster, and death.

The south-westerly weather is the thick weather *par excellence*.<sup>8</sup> It is not the thickness of the fog; it is rather a contraction<sup>9</sup> of the horizon, a mysterious veiling of the shores with clouds that seem to make a low vaulted<sup>10</sup> dungeon around the running ship. It is not blindness; it is a shortening of the sight. The West Wind does not say to the seaman, 'You shall be blind'; it restricts<sup>11</sup> merely the range of his vision and raises the dread of land within his breast. It makes of him a man robbed of half his force, of half his efficiency. Many times in my life, standing in long sea-boots and streaming oilskins at the elbow of my commander on the poop of a homeward-bound ship making for the Channel, and gazing ahead into the grey and tormented waste, I have heard a weary sigh shape itself into a studiously<sup>12</sup> casual comment:

<sup>1</sup> devastate *v.*, lay waste (*n.* devastation).

<sup>2</sup> wantonness *n.* *from adj.* wanton: without motive, capricious, usually applied to waste, destruction, etc.

<sup>3</sup> quarter *n.*, here part, direction, as shown by the ship's compass.

<sup>4</sup> realm *n.*, kingdom.

<sup>5</sup> welter *n.* and *v.*, general confusion, rolling, wallowing.

<sup>6</sup> Channel: English Channel.

<sup>7</sup> imprecation *n.*, curse (*v.* imprecate).

<sup>8</sup> *par excellence*: French expression: in greatest degree.

<sup>9</sup> contraction *n.*, making smaller, drawing together (*v.* contra-ct).

<sup>10</sup> vaulted *adj.*, *from n. and v.* vault: curved roof.

<sup>11</sup> restrict *v.*, put limit to, confine within boundary (*n.* restrictio-

<sup>12</sup> studiously *adv.*, here with exaggerated effect for a purpose.

'Can't see very far in this weather.'

And have made answer in the same low, perfunctory<sup>1</sup> tone:  
'No, sir.'

It would be merely the instinctive voicing of an ever-present thought associated closely with the consciousness of the land somewhere ahead and of the great speed of the ship. Fair wind,<sup>2</sup> fair wind! Who would dare to grumble at a fair wind? It was a favour of the Western King who rules masterfully the North Atlantic from the latitude of the Azores to the latitude of Cape Farewell. A famous shove<sup>3</sup> this to end a good passage with; and yet, somehow, one could not muster the smile of a courtier's gratitude. The favour was dispensed<sup>4</sup> to you from under an overbearing<sup>5</sup> scowl,<sup>6</sup> which is the true expression of the great autocrat when he has made up his mind to give a battering<sup>7</sup> to some ships and to hunt certain others home in one breath of cruelty and benevolence, equally distracting.

'No, sir. Can't see very far.'

Thus would the mate's voice repeat the thought of the master, both gazing ahead, while under their feet the ship rushes at twelve knots in the direction of the lee shore;<sup>8</sup> and only a couple of miles in front of her swinging and dripping jib<sup>9</sup>-boom,<sup>10</sup> carried naked with an upward slant like a spear, a grey horizon closes the view with a multitude of waves surging<sup>11</sup> upwards violently as if to strike at the stooping clouds.

Awful and threatening scowls darken the face of the West Wind in his clouded south-west mood; and from the King's

<sup>1</sup> perfunctory *adj.*, done from sense of duty but without care or feeling (*n. perfunctoriness*).

<sup>2</sup> fair wind: *here* following wind, not necessarily gentle.

<sup>3</sup> shove *n.*, vigorous push (*usu. coll.*)

<sup>4</sup> dispense *v.*, distribute, give out.

<sup>5</sup> overbear *v.*, assert one's will against opposition by power of mastery.

<sup>6</sup> scowl *n. and v.*, sullen and angry expression.

<sup>7</sup> batter *v.*, strike repeatedly to damage or break.

<sup>8</sup> lee shore: shore towards which wind is blowing.

<sup>9</sup> jib *n.*, front triangular sail.

<sup>10</sup> jib-boom *n.*, horizontal wooden bar to which bottom of jib is attached.

<sup>11</sup> surge *v.*, rush with great force.

throne-hall in the western board<sup>1</sup> stronger gusts reach you, like the fierce shouts of raving<sup>2</sup> fury<sup>3</sup> to which only the gloomy grandeur of the scene imparts a saving dignity. A shower pelts<sup>4</sup> the deck and sails of the ship as if flung with a scream by an angry hand; and when the night closes in, the night of a south-westerly gale, it seems more hopeless than the shade of Hades.<sup>5</sup> The south-westerly mood of the great West Wind is a lightless mood, without sun, moon, or stars, with no gleam of light but the phosphorescent<sup>6</sup> flashes of the great sheets of foam that, boiling<sup>7</sup> up on each side of the ship, fling bluish gleams upon her dark and narrow hull,<sup>8</sup> rolling as she runs, chased by enormous seas,<sup>9</sup> distracted in the tumult.

There are some bad nights in the kingdom of the West Wind for homeward-bound ships making for the Channel; and the days of wrath dawn upon them colourless and vague like the timid turning-up of invisible lights upon the scene of a tyrannical and passionate outbreak,<sup>10</sup> awful in the monotony<sup>11</sup> of its method and the increasing strength of its violence. It is the same wind, the same clouds, the same wildly racing seas, the same thick horizon around the ship. Only the wind is stronger, the clouds seem denser and more overwhelming, the waves appear to have grown bigger and more threatening during the night. The hours, whose minutes are marked by the crash of the breaking seas, slip by with the screaming, pelting squalls overtaking the ship as she runs on and on with darkened canvas,

<sup>1</sup> board *n.*, *here* side of ship, *so* direction.

<sup>2</sup> rave *v.*, behave angrily in madness.

<sup>3</sup> fury *n.*, extreme anger, rage (*adj.* furious).

<sup>4</sup> pelt *v.*, repeatedly throw small articles at something.

<sup>5</sup> Hades: Greek underworld for the dead (*pron.* Hay-dees).

<sup>6</sup> phosphorescent *adj.*, shining like phosphorus: yellowish substance which shines green in the dark.

<sup>7</sup> boiling: *here* foaming.

<sup>8</sup> hull *n.*, body of ship.

<sup>9</sup> seas, *here* waves.

<sup>10</sup> outbreak *n.*, sudden breaking out of anger, war, etc.

<sup>11</sup> mono-tony *n.*, continuation without change (*adj.* monotonous).

with streaming spars<sup>1</sup> and dripping ropes. The downpours<sup>2</sup> thicken. Preceding each shower, a mysterious gloom, like the passage of a shadow above the firmament<sup>3</sup> of grey clouds, filters<sup>4</sup> down upon the ship. Now and then the rain pours upon your head in streams as if from spouts.<sup>5</sup> It seems as if your ship were going to be drowned before she sank, as if all atmosphere had turned to water. You gasp, you splutter,<sup>6</sup> you are blinded and deafened, you are submerged, obliterated,<sup>7</sup> dissolved, annihilated,<sup>8</sup> streaming all over as if your limbs too had turned to water. And every nerve on the alert you watch for the clearing-up mood of the Western King, that shall come with a shift of wind as likely as not to whip<sup>9</sup> all the three masts out of your ship in the twinkling of an eye.<sup>10</sup>

### KEY QUESTION

It was stated in the introduction to Pope's *Essay on Man*: 'The test of poetry is its power to rouse the spirit to wonder by its appeal to the imagination.' In the light of this, consider this passage as a prose-poem.

<sup>1</sup> spar *n.*, mast, boom, etc.

<sup>2</sup> downpour *n.*, very heavy rain.

<sup>3</sup> firmament *n.*, sky.

<sup>4</sup> filter *v.*, pass slowly (of air, liquid, etc.) through fine substance such as cotton-wool, sand, etc.

<sup>5</sup> spout *n.*, tube-like part of pot through which liquid is poured (*as v.* come out in a jet).

<sup>6</sup> splutter *v.* and *n.*, empty mouth with repeated spitting action.

<sup>7</sup> obliterate *v.*, destroy so as to leave no trace, usually by rubbing, cleaning, etc. (*n.* obliteration).

<sup>8</sup> annihilate *v.*, completely destroy; *lit.* turn to nothing (*n.* annihilation).

<sup>9</sup> whip out: *here* suddenly pull out.

<sup>10</sup> in the twinkling of an eye: in a moment, with extreme rapidity.

## ODE<sup>1</sup> TO THE WEST WIND

As an impassioned outbreak of the poetic spirit it would be difficult to find in all English literature – perhaps in any literature – another poem to compare with Shelley's *Ode to the West Wind*. Keats's poem *To a Nightingale* has an enchanting loveliness all its own, but its loveliness is that of a richly woven embroidery, and its mood is that of a luxurious melancholy induced by the absorbed contemplation of beauty. Shelley on the other hand is himself caught up into the very whirl of the wind till it becomes a spiritual power driving through him to awaken the world. Keats's poem is one of lingering quietude soft with twilight fragrance;<sup>2</sup> Shelley's poem is one of urgency and speed, filled with tempestuous imagery and in a race of long-drawn breathless rhythms. Indeed the two poems are perfect examples of two different kinds of poetic composition: one is a piece of superb<sup>3</sup> but deliberate artistry, the other the spontaneous<sup>4</sup> expression of a genuine emotion. Both poems hold the reader in their spell,<sup>5</sup> but one feels that Shelley's poem – and indeed all his poetry – has a quality which Keats's poetry lacks – the mystic<sup>6</sup> quality which is known as inspiration.

Though verbally the *Ode to the West Wind* may be difficult to understand, it is simple in structure. In the first three verses the wind is described in its power over the earth, the sea, and in the sky, driving before it the leaves, the waves, and the clouds. In the fourth verse the poet longs to be caught up himself like a leaf, a wave, or a cloud into the rush of the gale so as to share in the impulse of its strength. In the last verse the poem rises to its climax. The poet is lifted from a momentary mood of depression<sup>7</sup> to feel that he has become identified with the wind in a single spiritual power, quickening<sup>8</sup> the world to a new birth by the rousing inspiration of poetry.

<sup>1</sup> *ode* *n.*, poem, usually in honour of some person, celebrating an event, etc.

<sup>2</sup> *fragrance* *n.*, sweet perfume (*adj.* fragrant).

<sup>3</sup> *superb* *adj.*, loftily and impressively perfect.

<sup>4</sup> *spontaneous* *adj.*, acting naturally from within, without outside cause (*n.* spontaneity).

<sup>5</sup> *spell* *n.*, charm, fascination, as produced by magic.

<sup>6</sup> *mystic(al)* *adj.*, apprehended by the spirit without proof or reason (*pers.* mystic; *n.* mysticism).

<sup>7</sup> *depression* *n.*, feeling of hopelessness, despondency; *lit.* lowering (*v.* depress).

<sup>8</sup> *quicken* *v.*, restore or rouse to vigour and life.

O wild West Wind, thou breath of autumn's being,  
 Thou, from whose unseen presence the leaves dead  
 Are driven, like ghosts from an enchanter fleeing,  
 Yellow, and black, and pale, and hectic<sup>1</sup> red,  
 Pestilence<sup>2</sup>-stricken multitudes: O thou  
 Who chariotest to their dark wintry bed  
 The wingèd seeds, where they lie cold and low,  
 Each like a corpse within its grave, until  
 Thine azure<sup>3</sup> sister of the Spring shall blow  
 Her clarion<sup>4</sup> o'er the dreaming earth, and fill  
 (Driving sweet buds<sup>5</sup> like flocks to feed in air)  
 With living hues<sup>6</sup> and odours plain and hill:  
 Wild Spirit, which art moving everywhere;  
 Destroyer and Preserver; hear, oh, hear!

Thou on whose stream, 'mid the steep sky's commotion,  
 Loose clouds like earth's decaying leaves are shed,  
 Shook<sup>7</sup> from the tangled<sup>8</sup> boughs of Heaven and Ocean,  
 Angels of rain and lightning: there are spread  
 On the blue surface of thine aëry<sup>9</sup> surge, —  
 Like the bright hair uplifted from the head  
 Of some fierce Maenad,<sup>10</sup> even from the dim verge  
 Of the horizon to the zenith's<sup>11</sup> height —  
 The locks of the approaching storm. Thou dirge<sup>12</sup>

<sup>1</sup> *hectic adj. and n.,* feverish; *here* red, as skin in fever.

<sup>2</sup> *pestilence n.,* plague (*adj.* pestilential).

<sup>3</sup> *azure adj. and n.,* poet. blue, as of sky.

<sup>4</sup> *clarion n.,* form of trumpet.

<sup>5</sup> *bud n. and v.,* unopened flower.

<sup>6</sup> *hue n.,* poet. colour.

<sup>7</sup> *shook:* for shaken.

<sup>8</sup> *tangle v. and n.,* confuse together, as of threads (*also v. entangle*).

<sup>9</sup> *aëry:* for airy.

<sup>10</sup> *Maenad:* one of many female followers of Bacchus, usually in state of great excitement, dancing, and with hair streaming loose.

<sup>11</sup> *zenith n.,* highest point of sky.

<sup>12</sup> *dirge n.,* melancholy song sung at burial.

Of the dying year, to which this closing night  
Will be the dome of a vast sepulchre,<sup>1</sup>

Vaulted with all thy congregated might  
Of vapours, from whose solid atmosphere  
Black rain, and fire, and hail, will burst: oh, hear!

Thou who didst waken from his summer dreams

The blue Mediterranean, where he lay  
Lulled by the coil of his crystalline<sup>2</sup> streams

Beside a pumice<sup>3</sup> isle in Baiae's Bay,<sup>4</sup>  
And saw in sleep old palaces and towers<sup>5</sup>

Quivering<sup>6</sup> in the wave's intenser day,  
All overgrown with azure moss and flowers

So sweet, the sense faints picturing them! Thou  
For whose path the Atlantic's level powers

Cleave<sup>7</sup> themselves into chasms,<sup>8</sup> while far below  
The sea-blooms and the oozy<sup>9</sup> weeds which wear

The sapless<sup>10</sup> foliage<sup>11</sup> of the ocean, know  
Thy voice, and suddenly grow grey with fear,  
And tremble and despoil<sup>12</sup> themselves: oh, hear!

If I were a dead leaf thou mightest bear;

If I were a swift cloud to fly with thee;  
A wave to pant beneath thy power, and share

<sup>1</sup> sepulchre *n.*, grave.

<sup>2</sup> *crysta·lline* for *cry·stalline* *adj.*, made of, or clear as, crystal: *n.*, hard clear form of mineral.

<sup>3</sup> pumice(-stone) *n.*, light, spongy, rough stone, used for cleaning.

<sup>4</sup> Baiae('s) Bay: small beautiful bay near Naples in Italy.

<sup>5</sup> saw in sleep old palaces and towers: imagined old Roman buildings now covered by the sea.

<sup>6</sup> quiver *v.* and *n.*, shake gently and rapidly.

<sup>7</sup> cleave *v.*, *poet.* cut apart, as with axe (clove or clest, cloven).

<sup>8</sup> chasm *n.*, deep narrow split, usually in rock.

<sup>9</sup> oozy *adj.* from *n.* ooze: wet mud.

<sup>10</sup> sapless from *sap* *n.*, vital liquid in plants and trees.

<sup>11</sup> foliage *n.*, leaves, leafage.

<sup>12</sup> despoil *v.*, *poet.* plunder; so despoil themselves: drop their leaves.

The impulse of thy strength, only less free  
Than Thou, O uncontrollable! If even

I were as in my boyhood, and could be  
The comrade of thy wanderings over heaven,

As then, when to outstrip<sup>1</sup> thy skyey<sup>2</sup> speed  
Scarce seemed a vision, I would ne'er have striven

As thus with thee in prayer in my sore<sup>3</sup> need.  
Oh, lift me as a wave, a leaf, a cloud!

I fall upon the thorns of life! I bleed!  
A heavy weight of hours has chained and bowed  
One too like thee: tameless, and swift, and proud.

Make me thy lyre,<sup>4</sup> even as the forest is:

What if my leaves are falling like its own!  
The tumult of thy mighty harmonies<sup>5</sup>

Will take from both a deep autumnal tone,  
Sweet though in sadness. Be thou, Spirit fierce,

My spirit! Be thou me, impetuous one!  
Drive my dead thoughts over the universe

Like withered leaves to quicken a new birth!  
And, by the incantation<sup>6</sup> of this verse,

Scatter, as from an unextinguished hearth  
Ashes and sparks, my words among mankind!

Be through my lips to unawakened earth  
The trumpet of a prophecy! O, Wind,  
If Winter comes, can Spring be far behind?

PERCY BYSSHE SHELLEY (1792-1822)

<sup>1</sup> outstrip *v.*, surpass in competition.

<sup>2</sup> skyey *adj.* from sky (not usual).

<sup>3</sup> sore *adj.*, *poet.* here extreme.

<sup>4</sup> lyre *n.*, ancient stringed instrument.

<sup>5</sup> harmony *n.*, musical sounds pleasingly blended (*adj.* harmonious and harmonic).

<sup>6</sup> incantation *n.*, magic spell, usually formed of rhythmic sounds or movements (*adj.* incantational).

## EXERCISES

**A. 1.** Find passages from *The West Wind* in which Conrad describes its effect upon

- the senses
- the mind

**2.** In writing of the west wind, Conrad wrote as a seaman, Shelley as a poet; how is this shown in their attitude and interpretation?

**3.** Conrad describes the west wind as a king, Shelley as a spirit; how is this borne out by the imagery?

**4. Appreciation:**

- Consider the following passages, and find others of your own choosing, and test the quality of their phrasing, imagery, and rhythm by substituting other words; e.g. 'capes' for 'promontories', 'mouths' for 'estuaries', 'coast' for 'seaboard':
  - From the gateways of the channels, from promontories as if from watch-towers, from estuaries of rivers as if from postern gates, from passage-ways, inlets, straits, firths, the garrison of the Isle and the crews of ships going and returning look to the westward to judge by the varied splendour of his sunset mantle the mood of that arbitrary ruler.
  - There is passion in all his moods, even in the soft mood of his serene days, in the grace of his blue sky whose immense and unfathomable tenderness reflected in the mirror of the sea embraces, possesses, lulls to sleep the ships with white sails.
  - He is the war-lord who sends his battalions of Atlantic rollers to the assault of our seaboard.
- Consider the following lines, and say how they interpret the impression which the wind makes upon the mind by their appeal to the imagination:
  - Angels of rain and lightning.

## EXERCISES

- ii. Like the bright hair uplifted from the head  
Of some fierce Maenad, even from the dim verge  
Of the horizon to the zenith's height –  
The locks of the approaching storm.
- iii. . . . the dome of a vast sepulchre  
Vaulted with all thy congregated might  
Of vapours.
- iv. Solid atmosphere.
- v. Thou  
For whose path the Atlantic's level powers  
Cleave themselves into chasms.
- vi. The tumult of thy mighty harmonies.

(c) Comment on the first paragraph of the introduction to *Ode to the West Wind* with references to the two poems concerned.

## 5. Essay:

- (a) Man's struggle for mastery over the sea.
- (b) The poet's message to mankind.

## B. For each word in List I, find a word of similar meaning in List II:

I	pensive	painstaking	implacable	perfunctory
	distracted	vast	superb	raving
	weld	amass	muster	restrict
	lull	plot	spout	quiver
	dispense	devastate	despoil	obliterate
II	casual	hoard	tremble	meditative
	collect	inveterate	frantic	circumscribe
	ransack	assiduous	soothe	magnificent
	combine	devise	furious	capacious
	distribute	lay waste	jet	annihilate

## C. For each word in List I, find a word of opposite meaning in List II:

I	caprice	rancour	outbreak	commotion
	monotony	depression	contraction	imprecation
	frank	simple	wanton	barbarous
	calm	pent-up	benignant	benevolent
	mystic	spontaneous	assault	outstrip

II	sly	elation	malignant	luxurious
	serenity	purpose	rational	settlement
	dawdle	blessing	variety	liberated
	civilized	tumultuous	good will	deliberate
	malevolent	expansion	ward off	considerate

## D. Distinguish between the following:

I 1. arbiter, autocrat, tyrant  
 2. courtier, attendant  
 3. battalion, garrison, troops  
 4. mirror, pier-glass  
 5. footstool, couch  
 6. canopy, mantle, drapery  
 7. embroidery, ornament, decoration  
 8. chariot, cab  
 9. diadem, gem, crystal  
 10. clarion, trumpet, horn  
 11. lyre, harp, harpsichord  
 12. harmony, melody  
 13. ode, sonnet  
 14. postern, gateway  
 15. dome, vault, arch  
 16. jib, boom, spar, hull  
 17. quarter, board  
 18. channel, firth, strait, gulf, estuary, chasm  
 19. promontory, isthmus  
 20. seaboard, lee shore  
 21. firmament, zenith, horizon  
 22. verge, margin, rim, border  
 23. latitude, longitude, pole, equator  
 24. wrack, vapour, fog  
 25. gust, gale, squall, downpour  
 26. bud, blossom  
 27. moss, foliage  
 28. sap, ooze, slime  
 29. fragrance, odour, perfume, scent, stink  
 30. savour, flavour

31. hue, tinge, tone
32. hectic, pestilence, leprosy
33. dirge, requiem, sepulchre
34. farewell, adieu, good-bye
35. spell, incantation, magic, fascination, enchantment
36. pageant, ceremony
37. realm, sway
38. range, scope, compass
39. poise, balance, tilt
40. genius, intelligence

II

1. phosphorescent, lustrous
2. sinister, sombre
3. vertiginous, steep
4. unfathomable, inaccessible

III

1. scowl, grin
2. splutter, spit, pant
3. cleave, chop
4. shove, pitch, hurl
5. batter, shatter
6. coil, tangle, entwine
7. dazzle, twinkle
8. filter, trickle
9. surge, drench, pelt, sprinkle
10. welter, wallow, whirl
11. overbear, overwhelm

E. I. Which of the following figures of speech or literary devices are used in the passages below?

simile, metaphor, personification;

epigram, antithesis, paradox,<sup>1</sup> oxymoron,<sup>2</sup> climax;  
alliteration,<sup>3</sup> onomatopoeia.<sup>4</sup>

<sup>1</sup> paradox *n.*, seemingly self-contradictory statement or circumstances (*adj.* paradoxical).

<sup>2</sup> oxymoron *n.*, using two words or terms together which seem to contradict each other.

<sup>3</sup> alliteration *n.*, using two or more words close together beginning with the same sound (*v.* alliterate; *adj.* alliterative).

<sup>4</sup> onomatopoeia *n.*, suggesting the sound of the thing described by the sound of the words used (*adj.* onomatopoeic).

2. Is their appeal chiefly to the intellect, the emotions, or the imagination?
3. Are the images or devices used chiefly for pictorial, sound, or imaginative effect?
4. Do they describe a scene or interpret an idea?
5. Comment on the effect produced in relation to the context in which they occur.
  - (a) It is the star to every wandering bark,  
Whose worth's unknown, although his height be taken.
  - (b) 'Lie down with the lamb and rise with the lark.'
  - (c) The winds that will be howling at all hours,
  - (d) Great lord of all things, yet a prey to all.
  - (e) The murmurous haunt of flies on summer eves.
  - (f) Only a month ago there was a mishap down by us  
that . . . put out the sunlight for us for a while.'
  - (g) Death eddies near.
  - (h) I fall upon the thorns of life! I bleed!
  - (i) Great big white clouds coming thicker and thicker  
till they seem to stand welded into a solid canopy.
  - (j) Yet all experience is an arch wherethro'  
Gleams that untravell'd world, whose margin fades  
For ever and for ever when I move.
  - (k) If Winter comes, can Spring be far behind?
  - (l) A being darkly wise, and rudely great.
  - (m) The fever and the fret.
  - (n) Booming gusts.
  - (o) Drive my dead thoughts over the universe  
Like withered leaves to quicken a new birth!
  - (p) The thick, grey smoky, and sinister tone sets in, circumscribing the view of the men, drenching their bodies, oppressing their souls.

## JANE EYRE

From *The Life of Charlotte Brontë*

by Mrs ELIZABETH CLEGHORN GASKELL (1810-65)

CHARLOTTE BRONTË is one of those writers whose works are better appreciated when seen against the background of their lives. The background of Charlotte Brontë's life is well set out in Mrs Gaskell's biography. Charlotte was the second child of a large family, and lived most of her life in Haworth, a village on the Yorkshire moors,<sup>1</sup> where her father was parson. The country was bleak and wild, and as roads were bad and travel difficult there was little intercourse<sup>2</sup> with the larger life of towns and cities. The children, however, were educated well, but their school life was hard and their home life lonely, and there was little occupation for them except what they made for themselves. Also a dark fatality<sup>3</sup> seemed to brood over the family. Of five sisters, two died in childhood, and a single brother and two other sisters died in quick succession when Charlotte was a little over thirty, leaving her to face the last six years of her life as the only survivor. This was a terrible blow to Charlotte as her life had been bound up with her two younger sisters, Anne and Emily. In spite of their solitude they lived an intense intellectual life together, writing stories and poems while still children, discussing their literary aims and ambitions with one another, and making their first literary venture with a joint volume of poems. After this they all three published novels, outstanding among which are Charlotte's *Jane Eyre* and Emily's *Wuthering Heights*. There are many who rank *Wuthering Heights* as the greater book of the two. Its setting is the wild moors which Emily knew and loved, and its spirit is the spirit of the moors, a spirit so fierce and powerful that it seems to shape the characters and destinies of the people in the story; and however one may compare it with *Jane Eyre*, there is no doubt that its sombre savage atmosphere of passion and revenge grips the mind with the sure spell of genius.

*Jane Eyre* is a more impersonal story. There is a great deal of the autobiographical in it, but it does not spring so immediately from the author's surroundings as *Wuthering Heights*. Its fascination lies in its intense imaginative power. Though the characters are vividly real,

<sup>1</sup> moor *n.*, large space of open waste ground.

<sup>2</sup> intercourse *n.*, communication, dealings.

<sup>3</sup> fatality *n.*, working of fate, threat of disaster, evil influence.

yet in the circumstances and the action, and particularly in the dialogue, there is a peculiar quality as though of a spirit watching and brooding, or as though the human mind itself lay like an unfathomable force beneath and behind the surface of speech and conduct. It is this quality — sometimes terrible, sometimes incantational — which gives the book its power, because it enlarges and ennobles the vision of the mind by its suggestion of mystery in reserve and depths unsounded.<sup>1</sup>

SOME of Charlotte Brontë's surviving friends consider that an incident which she heard, when at school, was the germ of the story of *Jane Eyre*. But of this nothing can be known, except by conjecture.<sup>2</sup> Those to whom she spoke upon the subject of her writings are dead and silent. I remember, however, many little particulars which she gave me in answer to my inquiries respecting her mode of composition. She said that it was not every day that she could write. Sometimes weeks or even months elapsed<sup>3</sup> before she felt that she had anything to add to that portion of her story which was already written. Then some morning she would waken up, and the progress of her tale lay clear and bright before her in distinct vision. When this was the case, all her care was to discharge her household and filial<sup>4</sup> duties so as to obtain leisure to sit down and write out the incidents and consequent thoughts, which were, in fact, more present to her mind at such times than her actual life itself. Yet notwithstanding this 'possession'<sup>5</sup> (as it were), those who survive, of her daily and household companions, are clear in their testimony<sup>6</sup> that never was the claim of any duty, never was the call of another for help, neglected for an instant.

It had become necessary to give Tabby<sup>7</sup> — now nearly eighty

<sup>1</sup> unsounded *adj.*, unfathomed (*v.* sound: measure depth of water).

<sup>2</sup> conjecture *n. and v.*, guess (*adj.* conjectural).

<sup>3</sup> elapse *v.*, pass by (of time).

<sup>4</sup> filial *adj.*, of children (towards their parents).

<sup>5</sup> possession: *here* condition of being under the influence of supernatural forces.

<sup>6</sup> testimony *n.*, witness (*v.* testify).

<sup>7</sup> Tabby: an old female servant who had been with the family for a long time.

years of age – the assistance of a girl.<sup>1</sup> Tabby relinquished<sup>2</sup> any of her work with jealous reluctance,<sup>3</sup> and could not bear to be reminded, though ever so delicately, that the acuteness<sup>4</sup> of her senses was dulled by age. The other servant might not interfere with what she chose to consider her exclusive work. Among other things, she reserved to herself the right of peeling<sup>5</sup> the potatoes for dinner; but as she was growing blind, she often left in those black specks which we in the North call the 'eyes' of the potato. Miss Brontë was too dainty<sup>6</sup> a housekeeper to put up with this; yet she could not bear to hurt the faithful servant by bidding the younger maiden go over the potatoes again, and so reminding Tabby that her work was less effectual than formerly. Accordingly she would steal into the kitchen and quietly carry off the bowl of vegetables, without Tabby's being aware, and breaking off in the full flow of interest and inspiration in her writing, carefully cut out the specks in the potatoes, and noiselessly carry them back to their place. This little proceeding may show how orderly and fully she accomplished<sup>7</sup> her duties, even at those times when 'possession' was upon her.

Anyone who has studied her writings – whether in print or in her letters – anyone who has enjoyed the rare privilege of listening to her talk, must have noticed her singular felicity<sup>8</sup> in the choice of words. She herself, in writing her books, was solicitous<sup>9</sup> on this point. One set of words was the truthful mirror of her thoughts; no others, however apparently identical in meaning, would do. She had a strong practical regard

<sup>1</sup> girl: *here* young servant, maid.

<sup>2</sup> relinquish *v.*, give up possession, right, etc. (*n.* relinquishment).

<sup>3</sup> reluctance *n.*, unwillingness, regret (*adj.* reluctant).

<sup>4</sup> acuteness *n.*, sharpness (*adj.* acute).

<sup>5</sup> peel *v.* and *n.*, (remove) peel or skin from fruit or vegetable.

<sup>6</sup> dainty: *here* extremely careful over details.

<sup>7</sup> accomplish *v.*, perform completely (*n.* accomplishment; *also* means acquired skill in some art, craft, etc.).

<sup>8</sup> felicity *n.*, *here* skill in apt and exact expression; *lit.* intense happiness (*adj.* felicitous).

<sup>9</sup> solicitous *adj.*, earnestly careful for, as for someone's welfare (*n.* solicitude).

for the simple holy truth of expression. She would wait patiently, searching for the right term until it presented itself to her. It might be provincial, it might be derived from the Latin; so that it accurately represented her idea, she did not mind whence it came; but this care makes her style present the finish of a piece of mosaic.<sup>1</sup> Each component<sup>2</sup> part, however small, has been dropped into the right place. She never wrote down a sentence until she clearly understood what she wanted to say, had deliberately chosen the words, and arranged them in their right order. Hence it comes that, in the scraps<sup>3</sup> of paper covered with her pencil writing which I have seen, there will occasionally be a sentence scored<sup>4</sup> out, but seldom, if ever, a word or an expression.

She wrote on these bits of paper in a minute<sup>5</sup> hand,<sup>6</sup> holding each against a piece of board, such as is used in binding<sup>7</sup> books, for a desk. The plan was necessary for one so short-sighted as she was; and besides, it enabled her to use pencil and paper as she sat near the fire in the twilight hours, or if (as was often the case) she was wakeful for hours in the night. Her finished manuscripts<sup>8</sup> were copied from these pencil scraps in clear, legible,<sup>9</sup> delicately traced<sup>10</sup> writing, almost as easy to read as print.

The sisters retained<sup>11</sup> the old habit, which was begun in their aunt's lifetime, of putting away their work at nine o'clock and

<sup>1</sup> mosaic *n. and adj.*, pattern or picture made with tiny pieces of coloured stone or glass.

<sup>2</sup> component *adj. and n.*, composing, of many parts combined to form a whole.

<sup>3</sup> scrap *n.*, small piece of material, usually remaining from large piece from which something has been made.

<sup>4</sup> score (out) *v.*, cross out.

<sup>5</sup> minu·te *adj.*, tiny (*n.* minu·teness).

<sup>6</sup> hand: *here* handwriting.

<sup>7</sup> bind *v.*, (of books) fasten pages and cover together so as to make book.

<sup>8</sup> manuscript *n. and adj.*, something written by hand.

<sup>9</sup> legible *adj.*, clear to read (*n.* legibility).

<sup>10</sup> traced: *here* very fine in form of print.

<sup>11</sup> retain *v.*, keep in possession, hold in place (*n.* retention).

commencing their study, pacing<sup>1</sup> up and down the sitting-room. At this time they talked over the stories they were engaged upon, and described their plots. Once or twice a week each read to the others what she had written, and heard what they had to say about it. Charlotte told me that the remarks made had seldom any effect in inducing her to alter her work, so possessed was she with the feeling that she had described reality; but the readings were of great and stirring interest to all, taking them out of the gnawing pressure of daily-recurring cares, and setting them in a free place. It was on one of these occasions that Charlotte determined to make her heroine<sup>2</sup> plain,<sup>3</sup> small, and unattractive, in defiance of the accepted canon.<sup>4</sup>

The writer of the beautiful obituary<sup>5</sup> article on 'the death of Currer Bell' † most likely learnt from herself what is there stated, and which I will take the liberty of quoting, about *Jane Eyre*:

'She once told her sisters that they were wrong – even morally wrong – in making their heroines beautiful as a matter of course. They replied that it was impossible to make a heroine interesting on any other terms.<sup>6</sup> Her answer was, "I will prove to you that you are wrong; I will show you a heroine as plain and as small as myself, who shall be as interesting as any of yours. – Hence *Jane Eyre*," said she in telling the anecdote;<sup>7</sup> "but she is not myself, any further than that."'

### KEY QUESTION

How does this passage throw light on Charlotte Brontë both as woman and as author?

<sup>1</sup> pace *v.*, walk with regular step.

<sup>2</sup> heroine *n.*, *here* central female character in story, etc. (*m.* hero, used in same way).

<sup>3</sup> plain *adj.*, (of appearance) unattractive, though not ugly.

<sup>4</sup> canon *n.*, general law governing art, belief, etc.

<sup>5</sup> obituary *n.*, used as *adj.*, notice of death in newspaper, etc.

<sup>6</sup> terms: *here* conditions.

<sup>7</sup> anecdote *n.*, narrative of single incident (*adj.* anecdotal).

## JANE AND THE GIPSY

From *Jane Eyre* by CHARLOTTE ERONTE (1816-55)

JANE EYRE is a poor orphan<sup>1</sup> girl. After a hard upbringing at school and in the family of an aunt, she obtains the post of governess<sup>2</sup> to the niece of Mr Rochester, a wealthy man supposed to be a bachelor. Jane is small and plain and with nothing striking or attractive in her appearance, but she has a strong though quiet personality and an unexpectedly vigorous intellect. Mr Rochester is a forceful and somewhat domineering<sup>4</sup> man, used to being master in his house and following his own inclinations. At first he takes little notice of Jane, but as he learns to know her better he is increasingly surprised, not only by her assured power of character, but by something mystical and imaginative in her which teases him to understand it. As the house is in a lonely situation he comes to engage her more and more in conversation as an intellectual pastime,<sup>5</sup> till the paradoxical blend of her common sense and spirituality tantalizes<sup>6</sup> him to probe<sup>7</sup> to the secret of her perplexing personality. His interest grows into love, but he makes no clear declaration. Instead he tries to draw from Jane some indication that she loves him, but though she does love him she never betrays herself by a look or a word, but behaves towards him with the respect due from a superior servant – as a governess was considered in those days – to her employer and master.

At the time of the following episode, a party of guests is staying in Mr Rochester's house, among them Miss Ingram, a society beauty<sup>8</sup> to whom it is expected Mr Rochester will become engaged to be married, and he uses the rumour of this marriage to provoke Jane through jealousy into some sign of her love, but so far without success. One evening, while Mr Rochester happens to be away, a gipsy woman

<sup>1</sup> orphan *n.*, someone whose parents are dead.

<sup>2</sup> governess *n.*, woman employed to teach the children of a family at home not in school.

<sup>3</sup> bachelor *n.*, unmarried man (*frm.* spinster).

<sup>4</sup> domineer *v.*, behave in masterly, autocratic, overbearing way.

<sup>5</sup> pastime *n.*, light occupation, game, etc., for leisure time.

<sup>6</sup> tantalize *v.*, tease a person with hope of obtaining something just out of reach.

<sup>7</sup> probe *v.* and *n.*, penetrate, as with sharp instrument, to discover something concealed.

<sup>8</sup> society beauty: woman well known among wealthy class of community because of her beauty.

comes to the house and announces herself as a fortune-teller,<sup>1</sup> so, to amuse themselves, the guests agree to let her tell their fortunes. She is sent to the library where the guests go to her one by one. Miss Ingram goes first. When she returns, the guests are interested to know what she has been told, but though she pretends that the gipsy is a mere impostor like others of her trade yet Jane can see that she is deeply resentful at what she has heard. Last of all Jane herself goes to the gipsy.

Jane is telling the story.

The passage has been slightly condensed, but not otherwise altered.

THE LIBRARY looked tranquil<sup>2</sup> enough as I entered it, and the Sybil,<sup>3</sup> if Sybil she were, was seated snugly<sup>4</sup> enough in an easy chair at the chimney-corner.† She had on a broad-brimmed gipsy hat, tied down with a striped handkerchief under her chin. An extinguished candle stood on the table. She was bending over the fire, and seemed reading in a little black book, like a prayer-book, by the light of the blaze. She muttered the words to herself, as most old women do, while she read. She did not desist<sup>5</sup> immediately on my entrance; it appeared she wished to finish a paragraph.

I stood on the rug and warmed my hands. I felt now as composed as ever I did in my life; there was nothing indeed in the gipsy's appearance to trouble one's calm. She shut her book and slowly looked up. Her hat-brim partially shaded her face, yet I could see, as she raised it, that it was a strange one. It

<sup>1</sup> fortune-teller *n.*, someone who professes to foretell another's future by studying palm of hand, arranging cards on table, etc. (*v. tell fortune*).

<sup>2</sup> *tranquil* *adj.*, *old-fashioned term* calm, serene (*n. tranquillity*).

<sup>3</sup> *Sybil*: prophetess and fortune-teller in ancient Rome.

<sup>4</sup> *snug* *adj.*, comfortable, particularly in home-like surroundings (*n. snugness*).

<sup>5</sup> *desist* *v.*, cease (from).

looked all brown and black; elf-locks<sup>1</sup> bristled<sup>2</sup> out from beneath a white band which passed under her chin, and came half over her cheeks, or rather jaws; her eye confronted me at once, with a bold and direct gaze.

'Well, and you want your fortune told?' she said in a voice as decided as her glance, as harsh<sup>3</sup> as her features.

'I don't care about it, mother; you may please yourself. But I ought to warn you, I have no faith.'

'It's like<sup>4</sup> your impudence to say so; I expected it of you; I heard it in your step as you crossed the threshold.'<sup>5</sup>

'Did you? You have a quick ear.'

'I have; and a quick eye, and a quick brain.'

'You need them all in your trade.'

'I do; especially when I've customers like you to deal with. Why don't you tremble?'

'I'm not cold.'

'Why don't you turn pale?'

'I'm not sick.'

'Why don't you consult my art?'

'I'm not silly.'

The old crone<sup>6</sup> 'nichered'<sup>7</sup> a laugh under her bonnet<sup>8</sup> and bandage; she then drew out a short black pipe, and lighting it began to smoke. Having indulged a while in this sedative,<sup>9</sup> she raised her bent body, took the pipe from her lips, and while gazing steadily at the fire, said very deliberately, 'You *are* cold; you *are* sick; and you *are* silly.'

<sup>1</sup> *elf-locks*: untidy locks or tresses of hair.

<sup>2</sup> *bristle* *v.* and *n.*, stand out, of short stiff hair (*note*: the ends of the hair only are showing, so they look like bristles).

<sup>3</sup> *harsh* *adj.*, rough, severe (*n.* *harshness*).

<sup>4</sup> *like*: *here* in accordance with.

<sup>5</sup> *threshold* *n.*, entrance.

<sup>6</sup> *crone* *n.*, withered, ugly old woman.

<sup>7</sup> *nicher* *v.* and *n.*, north English term for snigger: give short, half-suppressed laugh suggesting unpleasant secret amusement.

<sup>8</sup> *bonnet* *n.*, *here* hat; usu. close-fitting hat without brim; as the brim of the hat is tied flat against the cheeks it would look like a bonnet.

<sup>9</sup> *sedative* *n.* and *adj.*, soothing medicine, influence, etc.

'Prove it,' I rejoined.<sup>1</sup>

'I will, in few words. You are cold, because you are alone; no contact<sup>2</sup> strikes the fire from you that is in you. You are sick; because the best of feelings,<sup>3</sup> the highest and the sweetest given to man, keeps far away from you. You are silly, because, suffer as you may, you will not beckon it to approach;<sup>4</sup> nor will you stir one step to meet it where it waits you.'

She again put her short, black pipe to her lips, and renewed her smoking with vigour.

'You might say all that to almost anyone who, you knew, lived as a solitary dependant<sup>5</sup> in a great house.'

'If you wish me to speak more plainly, show me your palm.'

'And I must cross it with silver,<sup>6</sup> I suppose?'

'To be sure.'

I gave her a shilling; she put it into an old stocking-foot<sup>7</sup> which she took out of her pocket, and having tied it round and returned it, she told me to hold out my hand. I did. She approached her face to the palm, and pored over<sup>8</sup> it without touching it.

'It is too fine,' she said. 'I can make nothing of such a hand as that. Almost without lines. Besides, what is in a palm? Destiny is not written there.'

'I believe you,' said I.

'No,' she continued, 'it is in the face: on the forehead, about the eyes, in the eyes themselves, in the lines of the mouth. Kneel, and lift up your head.'

'Ah! now you are coming to reality,' I said as I obeyed her.

<sup>1</sup> *rejoin v.*, reply in challenge (*n. rejoinder*).

<sup>2</sup> *contact n.*, state of touching, meeting.

<sup>3</sup> best of feelings: love.

<sup>4</sup> will not beckon it to approach: Jane will give Mr Rochester no sign of her love.

<sup>5</sup> *dependant n.*, someone dependent on another for livelihood.

<sup>6</sup> *cross hand with silver*: pay with silver coin (term specially used in paying fortune-teller).

<sup>7</sup> *stocking-foot*: end of old stocking used as purse.

<sup>8</sup> *pore over v.*, examine closely and intently, scrutinize.

‘I shall begin to put some faith in you presently.’

I knelt within half a yard of her. She stirred the fire, so that a ripple of light broke from the disturbed coal. The glare,<sup>1</sup> however, as she sat, only threw her face into deeper shadow; mine, it illumined.

‘I wonder with what feelings you came to me to-night,’ she said, when she had examined me a while. ‘I wonder what thoughts are busy in your heart during all the hours you sit in that window-seat in yonder room with the fine<sup>2</sup> people flitting<sup>3</sup> before you like shapes in a magic lantern:<sup>4</sup> just as little sympathetic communion<sup>5</sup> passing between you and them, as if they were really mere shadows of human forms and not the actual substance.’

‘I feel tired often, sleepy sometimes; but seldom sad.’

‘Then you have some secret hope to buoy you up<sup>6</sup> and please you with whispers of the future?’

I started<sup>7</sup> to my feet.

‘Not I. The utmost I hope is, to save money enough out of my earnings to set up a school some day in a little house rented by myself.’

‘A mean<sup>8</sup> nutriment<sup>9</sup> for the spirit to exist on. But sitting in that window-seat (you see, I know your habits), do you think of nothing but your future school? Have you no present interest in any of the company who occupy the sofas and chairs before you? Is there not one face you study? One figure whose movements you follow with, at least, curiosity?’

‘I like to observe all the faces, and all the figures.’

<sup>1</sup> glare *n.*, *here* bright glow from fire.

<sup>2</sup> fine: *here* well dressed.

<sup>3</sup> flit *v.*, move lightly and rapidly, as of little birds.

<sup>4</sup> magic lantern: contrivance for throwing pictures on a screen.

<sup>5</sup> communion *n.*, intimate fellowship, intercourse (*v.* commu·ne).

<sup>6</sup> buoy up *v.*, *here* keep in good spirits (*lit.* keep afloat, *from n.* buoy: anchored floating object to mark channels, submerged rocks, etc.).

<sup>7</sup> started: *here* sprang.

<sup>8</sup> mean *adj.*, *here* scanty, unsatisfying.

<sup>9</sup> nutriment *n.*, food, diet.

‘But do you never single one from the rest, or, it may be, two?’

‘I do frequently – when the gestures or looks of a pair seem telling a tale. It amuses me to watch them.’

‘What tale do you like best to hear?’

‘Oh, I have not much choice! They generally run on<sup>1</sup> the same theme, courtship; and promise to end in the same catastrophe,<sup>2</sup> marriage.’

‘And do you like that monotonous theme?’

‘Positively,<sup>3</sup> I don’t care about it; it is nothing to me.’

‘Nothing to you? When a lady, young and full of life and health, charming with beauty and endowed with the gifts of rank and fortune, sits and smiles in the eyes of a gentleman you –’

‘I what?’

‘You know, and perhaps think well of?’

‘I don’t know the gentlemen here.’

‘You don’t know the gentlemen here? Will you say that of the master of the house?’

‘He is not at home.’

‘A profound remark! A most ingenious quibble!<sup>4</sup> He went to Millcote this morning and will be back here to-night, or to-morrow. Does that circumstance exclude him from the list of your acquaintance, blot<sup>5</sup> him, as it were, out of existence?’

‘No; but I can scarcely see what Mr Rochester has to do with the theme you have introduced.’

‘I was talking of ladies smiling in the eyes of gentlemen; and of late<sup>6</sup> so many smiles have been shed into Mr Rochester’s

<sup>1</sup> run on: *here* treat, deal with.

<sup>2</sup> catastrophe *n.*, final calamity, disaster (*adj.* catastro·phic; *pron.* four syllables: cata·strophy).

<sup>3</sup> positively: *here* speaking truthfully.

<sup>4</sup> quibble *n.* and *v.*, a trick by which the main point of an argument is avoided.

<sup>5</sup> blot out *v.*, obliterate, cover, hide.

<sup>6</sup> of late: lately.

eyes that they overflow like two cups filled above the brim. Have you never remarked that?

'Mr Rochester has the right to enjoy the society of his guests.'

'No question about his right. But have you never observed that, of all the tales told here about matrimony,<sup>1</sup> Mr Rochester has been favoured with the most lively and the most continuous?'

'The eagerness of a listener quickens the tongue of a narrator.'<sup>2</sup>

I said this rather to myself than to the gipsy, whose strange talk, voice, manner, had by this time wrapped me in a kind of dream. One unexpected sentence came from her lips after another, till I got involved in a web<sup>3</sup> of mystification,<sup>4</sup> and wondered what unseen spirit had been sitting for weeks by my heart watching its workings and taking record of every pulse.

'Eagerness of a listener!' repeated she. 'Yes; Mr Rochester has sat by the hour, his ear inclined to the fascinating lips that took such delight in their task of communicating; and Mr Rochester was so willing to receive and looked so grateful for the pastime given him. You have noticed this?'

'Grateful! I cannot remember detecting gratitude in his face.'

'Detecting! You *have* analysed, then? And what did you detect, if not gratitude?

I said nothing.

'You have seen love, have you not? And, looking forward you have seen him married, and beheld his bride<sup>5</sup> happy?'

'Humph!<sup>6</sup> Not exactly. Your witch's skill is rather at fault sometimes.'

<sup>1</sup> matrimony *n.*, marriage (*adj.* matrimonial).

<sup>2</sup> The eagerness . . . narrator: people tend to exaggerate when they find someone eager to believe them.

<sup>3</sup> web *n.*, net, usu. as spun by spider.

<sup>4</sup> mystification *n.*, state of being puzzled by mystery (*v.* mystify).

<sup>5</sup> bride *n.*, wife on her wedding-day (*m.* bridegroom).

<sup>6</sup> *humph!* — suggests sound often made while doubtful or puzzled.

'What the devil<sup>1</sup> have you seen then?'

'Never mind, mother. I did not come to hear Mr Rochester's fortune; I came to hear my own, and you have told me nothing of it.'

'Your fortune is yet doubtful. When I examined your face, one trait<sup>2</sup> contradicted another. Chance has meted you a measure of happiness; that I know. I knew it before I came here this evening. She has laid it carefully on one side for you. I saw her do it. It depends on yourself to stretch out your hand, and take it up; but whether you will do so, is the problem I study. Kneel again on the rug.'

'Don't keep me long; the fire scorches<sup>3</sup> me.'

I knelt. She did not stoop towards me, but only gazed, leaning back in her chair. She began muttering:

'The flame flickers in the eye; the eye shines like dew; it looks soft and full of feeling; it smiles at my jargon: it is susceptible;<sup>4</sup> impression follows impression through its clear sphere; where it ceases to smile, it is sad; an unconscious lassitude<sup>5</sup> weighs on the lid: that signifies melancholy resulting from loneliness. It turns from me; it will not suffer further scrutiny; it seems to deny, by a mocking glance, the truth of the discoveries I have already made, to disown<sup>6</sup> the charge both of sensibility<sup>7</sup> and chagrin.<sup>8</sup> Its pride and reserve only confirm me in my opinion. The eye is favourable. As to the mouth, it delights at times in laughter; it is disposed to impart all that the brain conceives; though I dare say it would be silent on much the heart experiences. Mobile<sup>9</sup> and flexible, it was never

<sup>1</sup> *the devil*: expression of annoyance or impatience.

<sup>2</sup> *trait* *n.*, characteristic, feature, distinguishing mark.

<sup>3</sup> *scorch* *v.* and *n.*, burn surface without setting on fire.

<sup>4</sup> *susceptible* *adj.*, easily influenced, sensitive (*n.* *susceptibility*).

<sup>5</sup> *lassitude* *n.*, unwillingness to exert oneself through weariness or dejection.

<sup>6</sup> *disown* *v.*, deny that something is one's own, or is applicable to oneself.

<sup>7</sup> *sensibility* *n.*, sensitiveness (*note*: *adj.* *sensible*: possessing sense, reasonable).

<sup>8</sup> *chagrin* *n.*, acute disappointment.

<sup>9</sup> *mobile* *adj.*, movable; *here* showing sensitive nature by varying expression of lips (*n.* *mobility*).

intended to be compressed in the eternal silence of solitude; it is a mouth which should speak much and smile often, and have human affection for its interlocutor.<sup>1</sup> That feature too is propitious.<sup>2</sup> I see no enemy to a fortunate issue but in the brow; and that brow professes to say, "I can live alone, if self-respect and circumstances require me to do so. I need not sell my soul to buy bliss.<sup>3</sup> I have an inward treasure, born with me, which can keep me alive if all extraneous delights should be withheld; or offered only at a price I cannot afford to give." The forehead declares, "Reason sits firm and holds the reins, and she will not let the feelings burst away and hurry her to wild chasms. The passions may rage furiously, and the desires may imagine all sorts of vain things; but judgement shall still have the last word<sup>4</sup> in every argument, and the casting vote<sup>5</sup>† in every decision. Strong wind, earthquake-shock, and fire may pass by; but I shall follow the guiding of that still small voice† which interprets the dictates of conscience." Well said, forehead; your declaration shall be respected. I have formed my plans – right plans I deem them – and in them I have attended to the claims of conscience, the counsels of reason. I know how soon youth would fade and bloom perish, if, in the cup of bliss offered, but one dreg<sup>6</sup> of shame, or one flavour of remorse<sup>7</sup> were detected; and I do not want sacrifice, sorrow, dissolution<sup>8</sup> – such is not my taste. I wish to foster, not to blight;<sup>9</sup> to earn gratitude, not to wring<sup>10</sup> tears of blood – no, nor of brine.<sup>11</sup> My harvest must be in smiles, in endearments,<sup>12</sup> in sweet – that

<sup>1</sup> *interlocutor* *n.*, person with whom one is speaking.

<sup>2</sup> *propitious adj.*, *here* suggesting good fortune; *usu.* favourable, as of conditions for some enterprise.

<sup>3</sup> *bliss n.*, extreme happiness, felicity; *lit.* happiness as in heaven.

<sup>4</sup> have the last word: make the final decision.

<sup>5</sup> casting vote: deciding word (*see Notes*).

<sup>6</sup> *dreg(s) n.*, the remains of a drink.

<sup>7</sup> *remorse n.*, bitter repentance for wrong done (*adj.* *remorseful*).

<sup>8</sup> *dissolution n.*, separation of part from part, death.

<sup>9</sup> *blight v. and n.*, make wither by disease, insects, cold, etc.

<sup>10</sup> *wring v.*, twist with force, press out (*past wrung*).

<sup>11</sup> *brine n.*, salt water; *here* water of which tears are composed.

<sup>12</sup> *endearment n.*, affectionate speech or action.

will do. I think I rave in a kind of exquisite<sup>1</sup> delirium.<sup>2</sup> I should wish now to protract<sup>3</sup> this moment *ad infinitum*;<sup>4</sup> but I dare not. So far I have governed myself thoroughly, I have acted as I inwardly swore I would act; but farther might try me beyond my strength. Rise, Miss Eyre; leave me. The play is played out.'

Where was I? Did I wake or sleep? Had I been dreaming? Did I dream still? The old woman's voice had changed. Her action, her gesture, and all were familiar to me as my own face in a glass, as the speech of my own tongue. I got up, but did not go. I looked: I stirred the fire, and I looked again; but she drew her bonnet and her bandage closer about her face, and again beckoned me to depart. The flame illumined her hand stretched out. Roused now, and alert for discoveries, I at once noticed that hand. It was no more the withered limb of *eld*<sup>5</sup> than my own. It was a rounded supple<sup>6</sup> member,<sup>7</sup> with smooth fingers, symmetrically<sup>8</sup> turned.<sup>9</sup> A broad ring flashed on the little finger, and stooping forward I looked at it, and saw a gem I had seen a hundred times before. Again I looked at the face, which was no longer turned from me; on the contrary, the bonnet was doffed<sup>10</sup>, the bandage displaced, the head advanced

'Well, Jane, do you know me?' asked the familiar voice.

'Only take off the red cloak,<sup>11</sup> sir, and then -'

'Do you forgive me, Jane?'

<sup>1</sup> exquisite *adj.*, excellent in highest degree.

<sup>2</sup> delirium *n.*, disorder of mind which sometimes occurs during severe illness, in which sufferer shouts, struggles, has illusions, etc. (*adj.* delirious).

<sup>3</sup> protract *v.*, extend, draw out (*n.* protraction).

<sup>4</sup> *ad infinitum*: Latin expression: to infinity, for ever (usually abbreviated to *ad. inf.*).

<sup>5</sup> *eld* *n.*, arch. old age.

<sup>6</sup> supple *adj.*, softly flexible (*n.* suppleness).

<sup>7</sup> member: *here* limb.

<sup>8</sup> symmetrical *adj.*, having parts perfectly proportioned; *lit.* having both sides exactly the same (*n.* symmetry).

<sup>9</sup> turned: *here* rounded.

<sup>10</sup> doff *v.*, arch. take off garment (*opp. don*).

<sup>11</sup> cloak *n.*, mantle, loose coat without sleeves.

'I cannot tell till I have thought it over. If, on reflection, I find I have fallen into no great absurdity, I shall try to forgive you. But it was not right.'

'Oh! You have been very correct, very careful, very sensible.'

I reflected, and thought, on the whole, I had. It was a comfort; but, indeed, I had been on my guard almost from the beginning of the interview.<sup>1</sup> Something of masquerade<sup>2</sup> I suspected. I knew gipsies and fortune-tellers did not express themselves as this seeming old woman had expressed herself; besides, I had noticed her feigned<sup>3</sup> voice, her anxiety to conceal her features; but I had never thought of Mr Rochester.

'Well,' said he, 'what are you musing about? What does that grave smile signify?'

'Wonder and self-congratulation, sir. I have your permission to retire now, I suppose?'

'No; stay a moment, and tell me what the people in the drawing-room yonder are doing.'

'Discussing the gipsy, I daresay.'

'Sit down! Let me hear what they said about me.'

'I had better not stay long, sir; it must be near eleven o'clock. Oh! Are you aware, Mr Rochester, that a stranger has arrived here since you left this morning?'

'A stranger! No; who can it be? I expected no one. Is he gone?'

'No. He said he had known you long, and that he could take the liberty of installing<sup>4</sup> himself here till you returned.'

'The devil he did! Did he give his name?'

'His name is Mason, sir; and he comes from the West Indies.'<sup>5</sup>

Mr Rochester was standing near me; he had taken my

<sup>1</sup> interview *n. and v.*, personal meeting to discuss business, etc., as of employer and a clerk whom he wishes to engage.

<sup>2</sup> masquerade *n. and v.*, (pretence as in) entertainment where people are disguised.

<sup>3</sup> feign *v.*, pretend, falsify (*n.* feint).

<sup>4</sup> install *v.*, place into position (*n.* installation).

<sup>5</sup> West Indies: islands off east coast of central America.

hand, as if to lead me to a chair. As I spoke, he gave my wrist a convulsive<sup>1</sup> grip; the smile on his lips froze: apparently a spasm<sup>2</sup> caught his breath.

'Mason! The West Indies!' he said, in the tone one might fancy a speaking automaton<sup>3</sup> to enounce<sup>4</sup> its single words. 'Mason! The West Indies!' he reiterated;<sup>5</sup> and he went over the syllables three times, growing, in the intervals of speaking, whiter than ashes. He hardly seemed to know what he was doing.

'Do you feel ill, sir?' I inquired.

'Jane, I've got a blow!<sup>6</sup> I've got a blow, Jane!' he staggered.

'Oh, lean on me, sir.'

'Jane, you offered me your shoulder once before; let me have it now.'

'Yes, sir, yes; and my arm.'

He sat down, and made me sit beside him. Holding my hand in both his own, he chafed<sup>7</sup> it, gazing on me, at the same time, with the most troubled and dreary look.

'My little friend!' said he. 'I wish I were in a quiet island with only you; and trouble, and danger, and hideous<sup>8</sup> recollections removed from me.'

'Can I help you, sir? I'd give my life to serve you.'

'Jane, if aid is wanted, I'll seek it at your hands. I promise you that.'

<sup>1</sup> convulsive *adj.*, with sudden contraction of muscles (*v.* convulse; *n.* convulsion: fit).

<sup>2</sup> spasm *n.*, sudden movement of body due to sharp pain, etc. (*adj.* spasmodic: occurring suddenly and repeatedly at irregular intervals).

<sup>3</sup> automaton *n.*, something which moves by some inner mechanism; *here* suggests human image moving mechanically (*pl.* automata).

<sup>4</sup> enounce *v.*, express clearly and definitely (*usu. v.* enunciate; *n.* enunciation).

<sup>5</sup> reiterate *v.*, repeat emphatically (*n.* reiteration).

<sup>6</sup> I've got a blow: *usu.* had a blow, shock.

<sup>7</sup> chafe *v.*, rub so as to warm.

<sup>8</sup> hideous *adj.*, very ugly so as to cause feeling of aversion (*n.* hideousness).

## KEY QUESTION

Show how the Gipsy's main purpose is to bring Jane to admit her love for Mr Rochester, and how Jane avoids betraying herself.

## NOTES

## PAGE LINE

150 14 Currer Bell: Charlotte, Emily, and Anne Brontë published their works under the pen-names Currer, Ellis, and Acton Bell.

152 13 chimney-corner: In old-fashioned houses, walls were sometimes built out at each side of the fireplace for extra warmth and comfort; the angles within these walls were called chimney-corners.

159 14 casting vote: When the votes at a meeting are equally divided for and against some question under discussion, the chairman has the right to decide the matter by voting himself; this is known as the casting vote.

159 16 still small voice: The reference is to the Bible, *1 Kings* ch. 19, v. 11-12. The prophet Elijah is seeking a revelation from God; he is angry with the Israelites for disobeying God, and he expects God to pronounce punishment; then this passage follows:

And behold, the Lord passed by, and a great and strong wind rent the mountains, and brake in pieces the rocks before the Lord; but the Lord was not in the wind: and after the wind an earthquake; but the Lord was not in the earthquake: and after the earthquake a fire; but the Lord was not in the fire: and after the fire a still small voice

THE CARD-DEALER<sup>1</sup>

Rossetti, poet and painter, holds a distinctive position in English literature and art. His poetry, whether dealing with the human or the supernatural,<sup>2</sup> or as is usual with a blend of the two, has a spiritualizing quality suggestive of powerful underlying forces, so that even his simplest words and expressions are alive with an intense significance. Superficially *The Card-Dealer* treats of a fortune-teller who, according to the usual practice, by dealing cards on to the table and studying them, pretends to foretell the future; but with the first line, and increasingly as the poem takes grip, Rossetti makes you feel that the Card-dealer is Fate itself against whom it is powerless to struggle. The imagery is simply that of the dance-room, and the colour and picturing of the cards as the dancers come in turn to the fortune-teller to hear their fortunes told, but the feeling is that of a dark, mystic, and relentless power which holds all humanity in its grip. Even the card-suits,<sup>3</sup> the heart, the diamond, the club, and the spade, take on a disturbing significance, and the dance becomes the dance of life and death.

Could you not drink her gaze like wine?

    Yet though its splendour swoon  
    Into the silence languidly<sup>4</sup>  
        As a tune into a tune,  
    Those eyes unravel<sup>5</sup> the coiled night<sup>6</sup>  
        And know the stars at noon.<sup>7</sup>

The gold that's heaped beside her hand,  
    In truth rich prize it were;  
And rich the dreams that wreath her brows  
    With magic stillness there;  
And he were rich who should unwind  
    That woven golden hair.

<sup>1</sup> card-dealer *n.*, one who distributes cards to players in a game, *here* to someone having fortune told (deal *v.* and *n.*, distribute).

<sup>2</sup> supernatural *adj.*, belonging to state of existence beyond the natural, as of ghosts, fairies, etc.

<sup>3</sup> card-suits: the four kinds of playing cards in the pack.

<sup>4</sup> languid *adj.*, slow-moving, through natural unwillingness to exert oneself, fatigue, etc. (*n.* langour; *v.* languish).

<sup>5</sup> unravel *v.*, disentangle (*opp.* ravel: entangle).

<sup>6</sup> unravel the coiled night: understand the mystery of the night.

<sup>7</sup> know the stars at noon: see mysteries hidden from others.

Around her, where she sits, the dance  
 Now breathes its eager heat;  
 And not more lightly or more true  
 Fall there the dancers' feet  
 Than fall her cards on the bright board<sup>1</sup>  
 As 'twere an heart that beat.

Her fingers let them softly through,  
 Smooth polished silent things;  
 And each one as it falls reflects  
 In swift light-shadowings,<sup>2</sup>  
 Blood-red and purple, green and blue,  
 The great eyes of her rings.

Whom plays she with? With thee, who lov'st  
 Those gems upon her hand;  
 With me, who search her secret brows;  
 With all men, bless'd or bann'd.<sup>3</sup>  
 We play together, she and we,  
 Within a vain strange land:<sup>4</sup>

A land without any order –  
 Day even as night (one saith) –  
 Where who lieth down ariseth not  
 Nor the sleeper awakeneth;  
 A land of darkness as darkness itself  
 And of the shadow of death.

<sup>1</sup> board *n.*, *here* table.

<sup>2</sup> light-shadowings: dim reflections of her rings in the surface of the table.

<sup>3</sup> ban *v.* and *n.*, *here* arch. curse, *as opp. to* bless; *usu.* forbid by authority.

<sup>4</sup> a vain strange land, etc.: a picture of the vanity of human life overshadowed by death.

What be her cards, you ask? Even these —  
 The heart, that doth but crave  
 More, having fed; the diamond,  
 Skilled to make base seem brave:  
 The club, for smiting in the dark;  
 The spade, to dig a grave.

And do you ask what game she plays?  
 With me 'tis lost or won;  
 With thee it is playing still; with him  
 It is not well begun;  
 But 'tis a game she plays with all  
 Beneath the sway o' the sun.

*Thou* seest the card that falls; — *she* knows  
 The card that followeth:  
 Her game in thy tongue is called Life,  
 As ebbs thy daily breath:  
 When she shall speak, thou'l learn her tongue  
 And know she calls it Death.

DANTE GABRIEL ROSSETTI (1828-1882)

<sup>2</sup> o': for of.

## EXERCISES

A. 1. What was Jane's character as read by the gipsy?

2. What fresh light is thrown on Jane's character by the closing episode of the scene?

3. Judging by this extract from *Jane Eyre*, do you think Charlotte Brontë was successful in making her heroine interesting in spite of her being plain, small, and unattractive?

4. Appreciation:

(a) Try to find passages in *Jane and the Gipsy* which illustrate the following points made in the last paragraph of the introduction to *Jane Eyre*. Discuss this paragraph as criticism:

- i. A peculiar quality as though of a spirit watchful and brooding.
- ii. An incantational quality.
- iii. A suggestion of mystery in reserve and depths unsounded.

(b) What is the force of the following words and phrases? Find other words and phrases which are remarkable for power or suggestion:

- i. swoon, languidly.
- ii. coiled night, eager heat.

(c) What is the force of the following images?

- i. Drink her gaze like wine.
- ii. As 'twere an heart that beat.
- iii. The great eyes of her rings.
- iv. Where who lieth down ariseth not  
Nor the sleeper awakeneth.
- v. The club, for smiting in the dark;  
The spade, to dig a grave.

(d) Discuss the following statement from the introduction to *The Card-Dealer*: 'The feeling is that of a dark, mystic, and relentless power which holds all humanity in its grip.'

## 5. Précis:

(a) The two paragraphs commencing 'Anyone who has studied . . .' and ending ' . . . as easy to read as print'. (Pp. 148-149.) Use 100 words.

(b) The passage commencing 'I gave her a shilling . . .' and ending ' . . . a little house rented by myself'. (Pp. 154-155.) Use 100 words and write in indirect speech.

## 6. Essay:

(a) Discuss how far the novel should be a picture of life as it is, and how far it should reflect the writer's own imagination and vision. Illustrate from good novels which you have read.

(b) Superstition.

## B. What adjectives are formed from the following words?

tyrant	province	automaton	ornament
crystal	barbary	solicitude	serenity
luxury	rancour	caprice	capacity
harmony	monotony	variety	spontaneity
paradox	symmetry	calamity	catastrophe
pestilence	conjecture	meditate	congratulate

## C. Find three words, one from each list and chosen from corresponding sets, which connect in meaning, and distinguish between them:

I (a) web	mosaic	cloak	fortune-teller
trait	canon	testimony	quibble
fatality	reluctance	lassitude	susceptible
hideous	harsh	acute	exquisite
supple	tranquil	mean	minu'te
(b) rejoin	probe	ravel	masquerade
mete	blend	protract	condense
ban	disown	tantalize	quicken
desist	accomplish	domineer	relinquish

II (a)	tiny code scanty evasion net	witness mantle soothsayer alert doom	superb pattern rough aspect mobile	placid hesitation repulsive vivid languor
(b)	revive fulfil deny mix	tangle feign overbear tease	contra·ct respond surrender delve	prolong stop measure imprecate
III (a)	design excuse serene feature robe	destiny diviner rugged doctrine intense	ugly fatigue mite doubt trap	evidence flexible parsimonious splendid sensitive
(b)	fathom cease overawe reiterate	achieve entwine curse irritate	pierce compress yield reject	combine stimulate extend disguise

D. Show the connexion between the words in List II with the corresponding word in List I:

I	II
1. acquaintance	intercourse, communion, contact
2. autocrat	domineer, dictate, decree
3. family	orphan; parental, filial
4. household	housekeeper, governess, dependant
5. matrimony	bride, bachelor, courtship
6. interview	interlocutor
7. eld	crone, great-grand-
8. head	bonnet, bowler hat
9. hat	doff, don
10. hair	bristle, lock, tress
11. wound	bandage
12. disease	blight
13. fit	spasm, convulsion, swoon, delirium, hysterics
14. medicine	sedative, opiate, aperient

## EXERCISES

15. compound	component, ingredient
16. drink	draught, dreg(s), lees
17. vegetable	potato, turnip, peel
18. study	pore; assiduous
19. book	bind
20. story	hero, heroine; plot, anecdote, episode, dialogue
21. writing	manuscript; legible; blot, score
22. lantern	glare, illumine
23. fire	scorch, singe, parch, flicker, sparkle, kindle
24. pastime	golf, tennis, cards
25. house	threshold, vestibule, drawing-room, cellar
26. building	install, erect, construct
27. death	obituary, dirge, sepulchre, dissolution
28. paradise	bliss, felicity
29. ship	buoy, siren; sound
30. period	elapse
31. space	moor, desert, wilderness, void
32. love	endearment, jealousy
33. guilt	remorse
34. failure	chagrin
35. chill	chafe
36. beckon	approach
37. supernatural	elf, fay, fairy, spectre

# THE WINTER'S TALE

By WILLIAM SHAKESPEARE (1564-1616)

*The Winter's Tale* belongs to the latest period of Shakespeare's dramatic career. The great tragedies which preceded it are studies of crime, passion, and weakness, and though they are lit with nobility and devotion, they end in calamity and death. *The Winter's Tale* is also tragic in feeling, and presents a picture of needless suffering caused by wanton cruelty and unreasoning jealousy, but it ends in eventual reconciliation; and this reconciliation – as in *The Tempest* which belongs to the same period, and was probably the last of Shakespeare's plays – is brought about by the love of the children. This is in striking contrast to Shakespeare's earliest tragedy, *Romeo and Juliet*, in which the strife between the parents brings disaster to the children, and their reconciliation is effected only in the children's deaths. It is as though towards the end of his career Shakespeare were presenting us with a new vision of life. As in the great tragedies, he is relentless in picturing evil as a cruel and destructive force, but he shows, too, how it may be overcome by suffering and love, and how each new generation may bring with it a new hope.

The play is often criticized as being undramatic. The story, we are told, is absurdly improbable, and the first part is divided from the second by a gap of sixteen years. Also, Leontes<sup>1</sup> the jealous king is such a monster<sup>2</sup> of unreasoning passion that it is difficult to believe in him as a human being. To this there are three replies. First, the story, as the name suggests, is one to dream over at the fire-side; that is, it is romantic, not realistic, and must not be judged by the rules of realism, but of romance. Secondly, the verse is so rich, warm, and mellow, that read as a poem rather than a play it is one of Shakespeare's most superb achievements. Thirdly, even considered as a play for the stage, it is always a moving spectacle full of such powerful and striking scenes that one forgets the criticisms of the study and is carried away by the sweep and beauty of the story. This can be easily proved if the two scenes which follow are acted as well as read.

<sup>1</sup> Leontes: *pron.* three syllables: Le-on-tees.

<sup>2</sup> monster *n.*, (of man) exaggerated example of cruelty and evil; *from* any huge, unnatural, misshapen creature or growth (*adj.* monstrous).

## I

THE ARRAIGNMENT<sup>1</sup> OF HERMIONE

POLIXENES,<sup>2</sup> King of Bohemia, is on a visit to his friend, an old schoolmate, Leontes, King of Sicily. Leontes is a man of warm but unsteady nature, and for no adequate reason he suddenly falls into a violent suspicion that his wife, Hermione,<sup>3</sup> and his friend Polixenes are in love with each other. He summons Camillo, a lord of his court and his wisest counsellor, and orders him to poison Polixenes. Camillo knows that Polixenes and Hermione are innocent, so instead of obeying he warns Polixenes of his danger and helps him to escape; but as he is afraid of Leontes' anger and resentment, he escapes with Polixenes and accompanies him back to Bohemia.

Leontes in a rage turns in vengeance upon Hermione, and although she is soon to give birth to a baby, he throws her into prison. She is already the mother of a young son, Mamillius, but she is refused permission to see him, and Mamillius in grief and shame begins to sicken. While in prison, Hermione gives birth to her baby, this time a girl.

Paulina, a lady of the court and a faithful friend of Hermione, suggests that she should present the baby to Leontes in the hope that the sight of the infant might soften his heart. The effect, however, is the opposite. Leontes declares that the baby is the child of Polixenes, and enraged by Paulina's outspoken upbraiding,<sup>4</sup> he orders her husband, Antigonus, to take the babe away and leave it in some desert place to die.

Leontes then brings Hermione to public trial on the double charge of infidelity<sup>5</sup> and conspiracy with Polixenes to destroy him. To establish his charge he sends two messengers, Cleomenes<sup>6</sup> and Dion, to consult the oracle at Delphos (or Delphi), but he is too impatient to wait for the reply from Delphos, and the trial begins before the messengers have returned.

The scene of Hermione's trial follows.

*The scene represents a court of justice. Lords and officers of the realm of Sicily are present to hear the charge which Leontes is making against*

<sup>1</sup> arraignment *n.*, public accusation as in law trial (*v. arraign*).

<sup>2</sup> Polixenes: *pron.* four syllables: Po-lix-en-ees.

<sup>3</sup> Hermione: *pron.* four syllables: Her-mi-o-ne.

<sup>4</sup> upbraid *v.*, reproach, scold.

<sup>5</sup> infidelity *n.*, unfaithfulness (*opp.* fidelity).

<sup>6</sup> Cleomenes: *pron.* four syllables: Cle-om-en-ees.

his wife *Hermione*. *Leontes*, standing to one side of the court, opens the proceedings.

**LEONTES:** This sessions,<sup>1</sup> to our great grief we pronounce,  
Even pushes 'gainst our<sup>2</sup> heart:<sup>3</sup> the party tried  
The daughter of a king, our wife, and one  
Of us too much beloved. Let us be clear'd  
Of being tyrannous, since we so openly  
Proceed in justice, which shall have due course,  
Even to the guilt or the purgation.<sup>4</sup> –  
Produce<sup>5</sup> the prisoner.

**OFFICER:** It is his highness<sup>6</sup> pleasure that the queen  
Appear in person here in court. – Silence!

*Hermione is brought in guarded, with Paulina and other ladies in attendance. She faces Leontes across the court.*

**LEONTES:** Read the indictment.<sup>7</sup>

**OFFICER:** 'Hermione, queen of the worthy Leontes, King of Sicilia, thou art here accused and arraigned of high treason<sup>8</sup> in committing adultery<sup>9</sup> with Polixenes, King of Bohemia, and conspiring with Camillo to take away the life of our sovereign lord the king, thy royal husband; the pretence<sup>10</sup> whereof being by circumstances partly laid open, thou, Hermione, contrary to the faith and allegiance<sup>11</sup> of a true subject, didst counsel and aid them, for their better safety, to fly away by night.'

<sup>1</sup> session(s) *n.*, period of one meeting, or series of meetings, as of law-court, Parliament, etc.

<sup>2</sup> our: *for my* (*pl.* as used by royalty).

<sup>3</sup> pushes 'gainst our heart: is opposed to what my love urges me to do.

<sup>4</sup> purgation *n.*, *here* proof of innocence; *lit.* purification, ridding of harmful matter as by aperient (*v.* purge; *adj.* pu·rgative: aperient).

<sup>5</sup> produce *v.*, *here* *lit.* lead forward.

<sup>6</sup> his highness: *like* his majesty, etc.; term of rank.

<sup>7</sup> indictment *n.*, accusation, charge (*v.* indict; *pron.* indite).

<sup>8</sup> high treason: treason against sovereign.

<sup>9</sup> adultery *n.*, act which breaks the promise to be faithful to wife or husband (*pers.* adulterer; *adj.* adulterous).

<sup>10</sup> pretence *n.*, *here* arch. assertion.

<sup>11</sup> allegiance *n.*, loyalty owing to sovereign or government.

HERMIONE: Since what I am to say must be but that  
 Which contradicts my accusation, and  
 The testimony on my part no other  
 But what comes from myself, it shall scarce boot<sup>1</sup> me  
 To say 'Not guilty'; mine integrity<sup>2</sup>  
 Being counted falsehood, shall, as I express<sup>3</sup> it,  
 Be so received. But thus: if powers divine  
 Behold our human actions, as they do,  
 I doubt not then but innocence shall make  
 False accusation blush, and tyranny  
 Tremble at patience. You, my lord, best know, —  
 Who least will seem to do so, — my past life  
 Hath been as continent,<sup>4</sup> as chaste, as true,  
 As I am now unhappy; which is more  
 Than history can pattern,<sup>5</sup> though devised  
 And play'd to take<sup>6</sup> spectators. For behold me,  
 A fellow of the royal bed, which owe<sup>7</sup>  
 A moiety of the throne, a great king's daughter,  
 The mother to a hopeful prince, here standing  
 To prate<sup>8</sup> and talk for life and honour 'fore<sup>9</sup>  
 Who please to come and hear. For life, I prize<sup>10</sup> it  
 As I weigh grief, which I would spare: for honour,  
 'Tis a derivative from me to mine,  
 And only that I stand for. I appeal  
 To your own conscience, sir, before Polixenes  
 Came to your court, how I was in your grace,  
 How merited to be so; since he came,

<sup>1</sup> *boot* *v.*, arch. *serve*, be of use.

<sup>2</sup> *integrity* *n.*, complete honesty of nature.

<sup>3</sup> *express*: here interpret.

<sup>4</sup> *continent* *adj.*, self-controlled, particularly in sexual matters.

<sup>5</sup> *pattern* *n.* used as *v.*, here equal, find example of.

<sup>6</sup> *take*: here deceive by the illusion of the stage.

<sup>7</sup> *owe*: arch. for own, possess.

<sup>8</sup> *prate* *v.*, *contempluous term for talk, chatter.*

<sup>9</sup> *'fore*: before.

<sup>10</sup> *prize* *v.*, value.

With what encounter<sup>1</sup> so uncurrent<sup>2</sup> I  
 Have strain'd, to appear thus:<sup>3</sup> if one jot<sup>4</sup> beyond  
 The bound of honour, or in act or will  
 That way inclining, harden'd be the hearts  
 Of all that hear me, and my near'st of kin  
 Cry fie<sup>5</sup> upon my grave!

LEONTES: I ne'er heard yet  
 That any of these bolder vices wanted  
 Less impudence to gainsay<sup>6</sup> what they did  
 Than to perform it first.

HERMIONE: That's true enough;  
 Though 'tis a saying, sir, not due to me.

LEONTES: You will not own<sup>7</sup> it.

HERMIONE: More than mistress of  
 Which comes to me in name of fault, I must not  
 At all acknowledge.<sup>8</sup> For Polixenes, -  
 With whom I am accused, - I do confess  
 I loved him as in honour he required,  
 With such a kind of love as might become  
 A lady like me; with a love even such,  
 So and no other, as yourself commanded;  
 Which not to have done I think had been in me  
 Both disobedience and ingratitude  
 To you and toward your friend, whose love had spoke,<sup>9</sup>  
 Even since it could speak, from an infant, freely  
 That it was yours. Now, for conspiracy,

<sup>1</sup> encounter *n.*, *here* intercourse.

<sup>2</sup> uncurrent *adj.*, *here* beyond the usual.

<sup>3</sup> with what . . . appear thus: in what way have I misbehaved when in his company to justify my being brought to trial like this?

<sup>4</sup> jot *n.*, smallest amount.

<sup>5</sup> fie: exclamation expressing shame at some action by another person.

<sup>6</sup> gainsay *v.*, *arch.* deny.

<sup>7</sup> own *v.*, *here* admit, confess.

<sup>8</sup> More than mistress . . . acknowledge: I must not admit myself guilty of anything more than behaviour which others wrongly blame; that is, she loved Polixenes as a friend, no more.

<sup>9</sup> spoke: for spoken.

I know not how it tastes,<sup>1</sup> though it be dish'd  
 For me to try how: all I know of it  
 Is that Camillo was an honest man;  
 And why he left your court, the gods themselves,  
 Wotting<sup>2</sup> no more than I, are ignorant.

LEONTES: You knew of his departure, as you know  
 What you have underta'en<sup>3</sup> to do in's<sup>4</sup> absence.

HERMIONE: Sir,  
 You speak a language that I understand not.  
 My life stands in the level of your dreams,<sup>5</sup>  
 Which<sup>6</sup> I'll lay down.

LEONTES: Your actions are my dreams:  
 You had a bastard<sup>7</sup> by Polixenes,  
 And I but dream'd it! As you were past all shame, —  
 Those of your fact<sup>8</sup> are so, — so past all truth:  
 Which to deny concerns more than avails; for as  
 Thy brat<sup>9</sup> hath been cast out, like to itself,  
 No father owning it, — which is, indeed,  
 More criminal in thee than it, — so thou  
 Shalt feel our justice, in whose easiest passage  
 Look for no less than death.

HERMIONE: Sir, spare your threats:  
 The bug<sup>10</sup> which you would fright me with, I seek.  
 To me can life be no commodity:<sup>11</sup>  
 The crown and comfort of my life, your favour,  
 I do give<sup>12</sup> lost; for I do feel it gone,

<sup>1</sup> I know not how it tastes: I am completely ignorant of it.

<sup>2</sup> *wotting*: arch. for knowing.

<sup>3</sup> *underta'en*: for undertaken.

<sup>4</sup> *in's*: for in his.

<sup>5</sup> My life . . . dreams: My life is at the mercy of your unjust imaginations.

<sup>6</sup> which: i.e. my life.

<sup>7</sup> *bastard* *n.* and *adj.*, child of parents not married to each other.

<sup>8</sup> *Those of your fact*: people who act as you do.

<sup>9</sup> *brat* *n.*, contemptuous term for child.

<sup>10</sup> *bug* *n.*, arch. for bog(e)y: Devil, particularly as used to frighten children.

<sup>11</sup> *commodity* *n.*, useful article of trade.

<sup>12</sup> *give*: here consider as, assume to be.

But know not how it went. My second joy,  
 And first-fruits<sup>1</sup> of my body, from his presence  
 I am barr'd like one infectious. My third comfort,  
 Starr'd<sup>2</sup> most unluckily, is from my breast,  
 The innocent milk in its most innocent mouth,  
 Haled<sup>3</sup> out to murder: myself on every post  
 Proclaim'd a strumpet:<sup>4</sup> with immodest hatred  
 The child-bed<sup>5</sup> privilege<sup>6</sup> denied, which 'longs<sup>7</sup>  
 To women of all fashion: lastly, hurried  
 Here to this place, i'<sup>8</sup> the open air, before  
 I have got strength of limit.<sup>9</sup> Now, my liege,<sup>10</sup>  
 Tell me what blessings I have, here alive,  
 That I should fear to die? Therefore proceed.  
 But yet hear this; mistake me not: for life,  
 I prize it not a straw: – but for mine honour,  
 Which I would free,<sup>11</sup> if I shall be condemn'd  
 Upon surmises,<sup>12</sup> all proofs sleeping else  
 But what your jealousies awake, I tell you  
 'Tis rigour<sup>13</sup> and not law. – Your honours all,<sup>14</sup>  
 I do refer me to the oracle:  
 Apollo be my judge!

FIRST LORD: This your request  
 Is altogether just: therefore, bring forth,

<sup>1</sup> first-fruit(s) *n.*, *here* first child; *also* first result of effort, policy, etc.

<sup>2</sup> *starr'd* from star: fated; some people believe that one's destiny is determined by the position of the stars at one's birth.

<sup>3</sup> *hale* *v.*, arch. pull violently and roughly.

<sup>4</sup> *strumpet* *n.*, immoral woman.

<sup>5</sup> *child-bed* *n.* used as *adj.*, bed on which child is born, *so generally* process of child-birth, period of rest needed by mother, etc.

<sup>6</sup> *child-bed privilege*: right to expect attention and rest.

<sup>7</sup> *'longs*: for belongs.

<sup>8</sup> *i'*: for in.

<sup>9</sup> *strength of limit*: sufficient strength.

<sup>10</sup> *liege* *n.* and *adj.*, arch. sovereign to whom allegiance is due.

<sup>11</sup> *free*: i.e. from accusation, suspicion.

<sup>12</sup> *surmise* *n.* and *v.*, guess, conjecture, suspicion.

<sup>13</sup> *rigour* *n.*, extreme severity, harshness (*adj.* rigorous).

<sup>14</sup> *your honours all*: lords and officers of the court judging the case.

And in Apollo's name, his oracle.

*Some officers leave the court to bring in Cleomenes and Dion who have returned from Delphos with the oracle.*

HERMIONE: The Emperor of Russia was my father:  
O! that he were alive, and here beholding  
His daughter's trial; that he did but see  
The flatness<sup>1</sup> of my misery; yet with eyes  
Of pity, not revenge!

*The officers return with Cleomenes and Dion.*

OFFICER: You here shall swear upon this sword of justice,  
That you, Cleomenes and Dion, have  
Been both at Delphos, and from thence have brought  
This seal'd-up oracle, by the hand deliver'd  
Of great Apollo's priest, and that since then  
You have not dared to break the holy seal,  
Nor read the secrets in't.

CLEOMENES: }

All this we swear.

DION: }

LEONTES: Break up the seals, and read.

OFFICER: 'Hermione is chaste; Polixenes blameless; Camillo  
a true subject; Leontes a jealous tyrant; his innocent babe  
truly begotten; and the king shall live without an heir if that  
which is lost be not found!'

LORDS: Now blessed be the great Apollo!

HERMIONE:

Praised!

LEONTES: Hast thou read truth?

OFFICER:

Ay, my lord; even so

As it is here set down.

LEONTES: There is no truth at all i' the oracle!  
The sessions shall proceed: this is mere falsehood!

*A servant comes in, in great agitation.*

SERVANT: My lord the king, the king!

LEONTES:

What is the business?

<sup>1</sup> flatness: suggests complete humiliation, abasement.

**SERVANT:** O sir! I shall be hated to report it: —  
The prince your son, with mere conceit<sup>1</sup> and fear  
Of the queen's speed,<sup>2</sup> is gone.

**LEONTES:** How! Gone?

**SERVANT:** Is dead!

*A sudden change comes over Leontes as the news strikes home to his conscience.*

**LEONTES:** Apollo's angry; and the heavens themselves  
Do strike at my injustice.

*He sees Hermione swoon, and calls:*

How now, there!

**PAULINA:** This news is mortal to the queen. — Look down,  
And see what death is doing.

**LEONTES:** Take her hence.  
Her heart is but o'ercharged:<sup>3</sup> she will recover. —  
I have too much believed mine own suspicion. —  
Beseech<sup>4</sup> you, tenderly apply to her  
Some remedies for life.

*Paulina with the other ladies carry Hermione away.*

*Leontes falls on his knees.*

Apollo, pardon

My great profaneness 'gainst thine oracle!  
I'll reconcile me to Polixenes,  
New<sup>5</sup> woo<sup>6</sup> my queen, recall the good Camillo,  
Whom I proclaim a man of truth, of mercy;  
For, being transported<sup>7</sup> by my jealousies  
To bloody thoughts and to revenge, I chose  
Camillo for the minister to poison

<sup>1</sup> *conceit* *n.*, arch. conception, idea, imagination.

<sup>2</sup> *speed* *n.*, arch. fortune, good or bad; *here* bad.

<sup>3</sup> *o'ercharged*: for overcharged: *adj. from v.*, overloaded, having more than it can bear.

<sup>4</sup> *beseech* *v.*, arch. beg, pray (*past* besought).

<sup>5</sup> *new*: *here* again, from the beginning; *usu.* anew.

<sup>6</sup> *woo* *v.*, court, as in courtship.

<sup>7</sup> *transpo·rt* *v.*, carry away by strong emotion; *also lit.* carry, convey (*n.*, *tra·nsport*).

My friend Polixenes; which had been done,  
 But 't the good mind of Camillo tardied<sup>1</sup>  
 My swift command; though I with death and with  
 Reward did threaten and encourage him,  
 Not doing it, and being done:<sup>2</sup> he, most humane  
 And fill'd with honour, to my kingly guest  
 Unclasp'd<sup>3</sup> my practice; quit<sup>4</sup> his fortunes here,  
 Which you knew great; and to the certain hazard<sup>5</sup>  
 Of all incertainties<sup>6</sup> himself commended,<sup>7</sup>  
 No richer than his honour. How he glisters<sup>8</sup>  
 Thorough my rust! and how his piety<sup>9</sup>  
 Does my deeds make the blacker!

*Paulina rushes in wailing aloud, and Leontes springs to his feet.*

PAULINA: Woe the while!<sup>10</sup>

O, cut my lace,<sup>11</sup> lest my heart, cracking it,  
 Break too!

FIRST LORD: What fit is this, good lady?

*Paulina turns upon Leontes with a fierce and relentless bitterness.*

PAULINA: What studied<sup>12</sup> torments, tyrant, hast for me?  
 What wounds? racks?<sup>13</sup> fires? What flaying?<sup>14</sup> or what boiling

<sup>1</sup> *tardy adj. used as v.*, delay, slow down (*note*: not used as *v.* to-day, but *adj.* and *n. used*; *n. tardiness*).

<sup>2</sup> with death . . . being done: threatened with death if not done, encouraged with reward if done.

<sup>3</sup> *unclasp'd*: *here* revealed, made known; *clasp v.*, take firm hold of.

<sup>4</sup> *quit v.*, leave, go away.

<sup>5</sup> *hazard n. and v.*, risk.

<sup>6</sup> certain . . . incertainties: he knew he was taking a great risk; it was certain that his life would now be uncertain.  
*incertainties: for uncertainties.*

<sup>7</sup> *commend v.*, entrust; when engaging in a dangerous enterprise one may commend oneself or one's undertaking to God.

<sup>8</sup> *glist<sup>er</sup> v. and n.*, arch. for glisten, glitter: shine brightly, sparkle.

<sup>9</sup> *piety n.*, dutiful, or religious, goodness (*adj.* pious).

<sup>10</sup> *Woe the while!* – arch. exclamation expressing grief at some calamity.

<sup>11</sup> *lace n. and v.*, string for holding tight a woman's bodice (part of dress above waist); *as used in shoe-lace*.

<sup>12</sup> *studied: here* carefully devised for a purpose.

<sup>13</sup> *rack n. and v.*, instrument of torture (*see p. 181 ref. 1*) which stretches joints of body.

<sup>14</sup> *flay v.*, strip off skin.

In leads, or oils? What old or newer torture<sup>1</sup>  
 Must I receive, whose every word deserves  
 To taste of thy most worst? Thy tyranny,  
 Together working with thy jealousies,  
 Fancies too weak for boys, too green<sup>2</sup> and idle<sup>3</sup>  
 For girls of nine,—O! think what they have done,  
 And then run mad indeed, stark<sup>4</sup> mad; for all  
 Thy by-gone fooleries were but spices<sup>5</sup> of it.  
 That thou betray'dst Polixenes, 'twas nothing:  
 That did but show thee of a fool, inconstant,  
 And damnable ingrateful; nor was't much  
 Thou wouldest have poison'd good Camillo's honour  
 To have him kill a king: poor trespasses,  
 More monstrous standing by;<sup>6</sup> whereof I reckon  
 The casting forth to crows thy baby daughter  
 To be or none or little; though a devil  
 Would have shed water out of fire ere done't;<sup>7</sup>  
 Nor is't directly laid<sup>8</sup> to thee, the death  
 Of the young prince, whose honourable thoughts, —  
 Thoughts high for one so tender, — cleft the heart  
 That could conceive a gross<sup>9</sup> and foolish sire<sup>10</sup>  
 Blemish'd<sup>11</sup> his gracious dam:<sup>12</sup> this is not, no,  
 Laid to thy answer.<sup>13</sup> But the last, — O lords!

<sup>1</sup> torture *n.*, deliberate infliction of pain in punishment.

<sup>2</sup> green: *here* foolishly simple, as in young people with little experience.

<sup>3</sup> idle: *here* trivial (*as in* idle talk).

<sup>4</sup> stark *adv.*, completely (*as in* stark naked).

<sup>5</sup> spices: *here* foretaste, slight indication of what is to come.

<sup>6</sup> poor trespasses, more monstrous standing by: these are insignificant wrongs compared with the more monstrous ones you have committed.

<sup>7</sup> a devil . . . ere done't: a savage devil would have wept before doing it.

<sup>8</sup> laid: lay to someone, or to someone's charge or account: account someone responsible.

<sup>9</sup> gross *adj.*, *here* coarse in mind, *usu.* disgustingly fat, coarse, indecent (*n. grossness*).

<sup>10</sup> sire *n.*, *arch.* father or male ancestor.

<sup>11</sup> blemish *v.* and *n.*, stain, spoil, disfigure.

<sup>12</sup> dam *n.*, *arch.* mother.

<sup>13</sup> answer: *here* accusation for you to answer.

When I have said, cry 'Woe!' – the queen, the queen,  
 The sweetest, dearest creature's dead, and vengeance for't  
 Not dropp'd down<sup>1</sup> yet!

FIRST LORD: The higher powers forbid!<sup>2</sup>

PAULINA: I say she's dead; I'll swear't. If word nor oath<sup>3</sup>  
 Prevail not, go and see. If you can bring  
 Tincture<sup>4</sup> or lustre in her lip, her eye,  
 Heat outwardly, or breath within, I'll serve you  
 As I would do the gods. – But, O thou tyrant!  
 Do not repent these things, for they are heavier  
 Than all thy woes can stir; therefore betake thee<sup>5</sup>  
 To nothing but despair. A thousand knees  
 Ten thousand years together, naked, fasting,  
 Upon a barren mountain, and still winter  
 In storm perpetual, could not move the gods  
 To look that way thou wert.

LEONTES: Go on, go on;  
 Thou canst not speak too much. I have deserved  
 All tongues to talk their bitterest.

FIRST LORD: Say no more.  
 Howe'er the business goes, you have made fault  
 I' the boldness of your speech.

*Paulina, seeing Leontes completely abased, speaks more gently.*

PAULINA: I am sorry for't.  
 All faults I make, when I shall come to know them,  
 I do repent. Alas! I have show'd too much  
 The rashness<sup>6</sup> of a woman. He is touch'd  
 To the noble heart. What's gone and what's past help

<sup>1</sup> dropp'd down: i.e. from God: God has not yet punished Leontes.

<sup>2</sup> *The higher powers forbid!* – for God forbid! – May God prevent such a thing; i.e. that Hermione should be dead.

<sup>3</sup> oath *n.*, solemn declaration, as in court of law, calling on God to witness that what one says is true.

<sup>4</sup> tincture *n.*, here tinge, colour.

<sup>5</sup> betake oneself *v.*, arch. go, give oneself up to.

<sup>6</sup> rashness *n.*, from *adj.* rash: hasty, impetuous, lacking consideration.

Should be past grief. Do not receive affliction  
 At my petition;<sup>1</sup> I beseech you, rather  
 Let me be punish'd, that have minded<sup>2</sup> you  
 Of what you should forget. Now, good my liege,  
 Sir, royal sir, forgive a foolish woman:  
 The love I bore your queen – lo, fool again! –  
 I'll speak of her no more, nor of your children;  
 I'll not remember<sup>3</sup> you of my own lord,<sup>4</sup>  
 Who is lost too. Take your patience to you,  
 And I'll say nothing.

LEONTES:                   Thou didst speak but well,  
 When most the truth, which I receive much better  
 Than to be pitied of thee. Prithee,<sup>5</sup> bring me  
 To the dead bodies of my queen and son.  
 One grave shall be for both: upon them shall  
 The causes of their death appear, unto  
 Our shame perpetual. Once a day I'll visit  
 The chapel where they lie, and tears shed there  
 Shall be my recreation: so long as nature  
 Will bear up with this exercise, so long  
 I daily vow to use it. – Come, and lead me  
 Unto these sorrows.

*Leontes and Paulina go out together.*

#### KEY QUESTION

If this scene were acted on the stage, how would the spectators be held by the following?

- (a) Bearing and behaviour of the characters,
- (b) Suspense (waiting in anxious uncertainty),
- (c) Surprise,
- (d) Tragic climax.

<sup>1</sup> petition *n. and v.*, request, prayer (Paulina has just expressed the hope that Leontes will pass the rest of his life in bitter suffering).

<sup>2</sup> minded: *for* reminded, put you in mind of.

<sup>3</sup> remember: *here* make you remember, remind.

<sup>4</sup> my own lord: Antigonus, her husband.

<sup>5</sup> Prithee: *arch. for* I pray thee.

## II

## THE STATUE

LEONTES now realizes his criminal folly. His wife and son are dead, and his baby daughter lost; he is without an heir, and the oracle has been proved true. Conscience-stricken he sets himself to a life of penitence.

Meanwhile Antigonus, without realizing it, has left the baby on the coast of Bohemia. It is dressed in rich jewelled garments, to which Antigonus pins a note suggesting its noble birth; but he never returns to Sicily as he is killed by a bear while returning to his boat. The baby, however, is found by a poor shepherd, who brings it up as his own child, and with part of the jewels buys himself a large flock of sheep and becomes a prosperous man, though he keeps the garments with the note attached, and sets by the remainder of the jewels as a later marriage portion for the unknown foundling,<sup>1</sup> whom he names Perdita, which means the Lost One.

Sixteen years pass over, and Perdita is now a lovely and charming girl; and it so happens that Florizel, the son of Polixenes and heir to the throne of Bohemia, meets her one day while hunting, and falls in love with her, and she, not knowing who he is, falls in love with him.

Polixenes learns of this, and with Camillo, who has long since become his trusted counsellor, goes to the shepherd's home and surprises Florizel and Perdita together. He is very angry with his son for falling in love with a shepherd's daughter, and he orders the pair never to meet again on pain of death, and threatens the shepherd with death as well. Camillo, however, sees that Florizel and Perdita love each other too truly to be parted, and as he has long yearned to return to his native Sicily he suggests they shall all steal away together in the hope that Leontes will receive them and mediate<sup>2</sup> between Florizel and his father. In this way, accompanied by the shepherd with Perdita's jewels, they arrive at Leontes' court. Polixenes, guessing by Camillo's flight where they have gone, soon follows. But meanwhile, by the evidence of the garments which the baby Perdita had been wearing and the note which Antigonus had pinned to them, it soon becomes clear that Perdita is no other than Leontes' daughter. There can now be no obstacle to the marriage of Florizel and Perdita, and when Polixenes arrives the matter is very happily settled. Moreover the oracle is now completely fulfilled; the lost has been found, and Leontes has an heir.

<sup>1</sup> foundling *n.*, deserted infant of unknown parents.

<sup>2</sup> mediate *v.*, act between two people so as to reconcile them (*n.* mediation; *pers.* mediator).

There is one further episode to the story. Leontes, in spite of his joy, cannot forget that Hermione is not present to share in it; and Perdita cannot suppress<sup>1</sup> the regret that she can never see her mother. But Paulina tells Leontes that she has recently had a statue made of Hermione, and that it is so true to life that if he looks on it he will think it is Hermione herself. Accordingly they all go together to see the statue.

The statue scene, the last of the play, follows. It is one of the most melodious and moving scenes that Shakespeare ever wrote, and on the stage, even more than in the study, holds the spectators in a breathless spell.

*The scene represents a private chapel in Paulina's house. At the back, a curtain drawn across conceals Hermione who is standing on a pedestal<sup>2</sup> in the attitude of a statue. Paulina comes in with Leontes, followed by Polixenes, Florizel and Perdita, Camillo, and other lords and attendants. As they talk together, Paulina takes her place by the curtain ready to draw it back, while the others arrange themselves on either side where they will be able to see the statue when it is revealed. Leontes and Perdita are nearest to the statue, Leontes on one side, and Perdita on the other with Florizel a little behind her.*

LEONTES: O grave and good Paulina, the great comfort  
That I have had of thee!

PAULINA: What, sovereign sir,  
I did not well, I meant well. All my services  
You have paid home;<sup>3</sup> but that you have vouchsafed,<sup>4</sup>  
With your crown'd brother and these your contracted<sup>5</sup>  
Heirs of your kingdoms, my poor house to visit,  
It is a surplus<sup>6</sup> of your grace, which never  
My life may last to answer.<sup>7</sup>

<sup>1</sup> suppress *v.*, keep down, restrain (*n.* suppression).

<sup>2</sup> pedestal *n.*, base for statue, column, etc.

<sup>3</sup> paid home: rewarded in full.

<sup>4</sup> vouchsafe *v.*, arch. grant, as from superior to inferior.

<sup>5</sup> contracted: *here* engaged to be married; contra·ct *v.*, make formal agreement between parties (*n.* co·ntract).

<sup>6</sup> surplus *n.*, excess, what remains after all that is required has been used.

<sup>7</sup> answer: *here* repay.

LEONTES: O Paulina!  
We honour you with trouble: but we came  
To see the statue of our queen. Your gallery  
Have we pass'd through, not without much content  
In many singularities,<sup>1</sup> but we saw not  
That which my daughter came to look upon  
The statue of her mother.

PAULINA: As she lived peerless,<sup>2</sup>  
So her dead likeness, I do well believe,  
Excels whatever yet you look'd upon  
Or hand of man hath done; therefore I keep it  
Lonely, apart. But here it is: prepare  
To see the life as lively mock'd<sup>3</sup> as ever  
Still sleep mock'd death. Behold! and say 'tis we

*She draws back the curtain, revealing the statue; and for a time there is a complete hush while the spectators gaze.*  
I like your silence: it the more shows off  
Your wonder. But yet speak. First you, my liege,  
Comes it not something near?

LEONTES: Her natural posture! -  
Chide<sup>4</sup> me, dear stone, that I may say, indeed  
Thou art Hermione; or rather, thou art she  
In thy not chiding, for she was as tender  
As infancy and grace.<sup>5</sup> - But yet, Paulina,  
Hermione was not so much wrinkled; nothing  
So aged as this seems.

## **POLIXENES: O! not by much.**

PAULINA: So much the more our carver's excellence,  
Which lets go by some sixteen years and makes her

<sup>1</sup> singularity *n.*, particular or peculiar characteristic (*adj.* singular).

<sup>2</sup> peerless *adj.*, without peer, unequalled.

<sup>3</sup> mock'd: here imitated.

<sup>4</sup> chide *v.*, rebuke, scold.

<sup>5</sup> grace *n.*, here favour shown by God, monarch, or person in superior station, in assisting, inspiring, pardoning, without demanding payment in return.

As she lived now.

LEONTES: As now she might have done,  
So much to my good comfort, as it is  
Now piercing to my soul.<sup>1</sup> O! thus she stood,  
Even with such life of majesty, — warm life,  
As now it coldly stands, — when first I woo'd her.  
I am ashamed: does not the stone rebuke me  
For being more stone<sup>2</sup> than it? O royal piece!  
There's magic in thy majesty, which has  
My evils conjured<sup>3</sup> to remembrance, and  
From thy admiring<sup>4</sup> daughter took<sup>5</sup> the spirits,<sup>6</sup>  
Standing like stone with thee.

PERDITA: And give me leave,  
And do not say 'tis superstition,<sup>7</sup> that  
I kneel and then implore<sup>8</sup> her blessing. Lady,  
Dear queen, that ended when I but began,  
Give me that hand of yours to kiss.

PAULINA: O, patience!  
The statue is but newly fix'd, the colour's  
Not dry.

CAMILLO: My lord, your sorrow was too sore laid on,  
Which sixteen winters cannot blow away,  
So many summers dry. Scarce any joy  
Did ever so long live; no sorrow  
But kill'd itself much sooner.

POLIXENES: Dear my brother,  
Let him that was the cause of this have power

<sup>1</sup> So much . . . my soul: if she were alive I would be as much comforted as I am now pierced with bitter regret by her death.

<sup>2</sup> more stone: I am less able to express myself than the stone of the statue itself.

<sup>3</sup> conjure *v.*, make appear as though by magic; *usu.* perform clever tricks for entertainment with appearance of magic (*pers. conjurer or conjuror*).

<sup>4</sup> admiring: *arch. for* wondering.

<sup>5</sup> took: *for* taken.

<sup>6</sup> spirits: *here* power of speech and action.

<sup>7</sup> superstition *n.*, unreasoning belief in supernatural (*adj. superstitious*).

<sup>8</sup> implore *v.*, beg earnestly, beseech.

To take off so much grief from you as he  
Will piece up in himself.<sup>1</sup>

PAULINA:                   Indeed, my lord,  
If I had thought the sight of my poor image  
Would thus have wrought<sup>2</sup> you, — for the stone is mine, —  
I'd not have show'd<sup>3</sup> it.

LEONTES:                   Do not draw the curtain.

PAULINA: No longer shall you gaze on't, lest your fancy  
May think anon<sup>4</sup> it moves.

LEONTES:                   Let be, let be!  
Would I were dead, but that, methinks,<sup>5</sup> already —  
What was he that did make it? — See, my lord,  
Would you not deem it breathed, and that those veins  
Did verily<sup>6</sup> bear blood?

POLIXENES:               Masterly done!  
The very life seems warm upon her lip.

LEONTES: The fixture of her eye has motion in't,  
And we are mock'd with art.

PAULINA:                   I'll draw the curtain;  
My lord's almost so far transported that  
He'll think anon it lives.

LEONTES:                   O sweet Paulina!  
Make me to think so twenty years together:  
No settled senses of the world can match  
The pleasure of that madness. Let't alone.

PAULINA: I am sorry, sir, I have thus far stirr'd you; but  
I could afflict you further.

LEONTES:                   Do, Paulina;  
For this affliction has a taste as sweet

<sup>1</sup> Let him . . . in himself: Let the one who was the cause of this (i.e., Polixenes himself) lessen your grief by sharing in it.

<sup>2</sup> wrought you: here excited your emotions.

<sup>3</sup> show'd: for shown.

<sup>4</sup> anon adv., arch. soon.

<sup>5</sup> methinks: arch. I think, it seems to me.

<sup>6</sup> verily adv., arch. truly.

As any cordial<sup>1</sup> comfort. – Still, methinks,  
 There is an air comes from her: what fine chisel  
 Could ever yet cut breath? Let no man mock me,  
 For I will kiss her.

PAULINA: Good my lord, forbear!  
 The ruddiness<sup>2</sup> upon her lip is wet:  
 You'll mar it if you kiss it; stain your own  
 With oily painting. Shall I draw the curtain?

LEONTES: No, not these twenty years.

PERDITA: So long could I  
 Stand by, a looker-on.

PAULINA: Either forbear,  
 Quit presently<sup>3</sup> the chapel, or resolve you<sup>4</sup>  
 For more amazement. If you can behold it,  
 I'll make the statue move indeed, descend,  
 And take you by the hand; but then you'll think, –  
 Which I protest<sup>5</sup> against, – I am assisted  
 By wicked powers.

LEONTES: What you can make her do,  
 I am content to look on; what to speak,  
 I am content to hear; for 'tis as easy  
 To make her speak as move.

PAULINA: It is required  
 You do awake your faith. Then all stand still;  
 Or those that think it is unlawful business<sup>6</sup>  
 I am about, let them depart.

LEONTES: Proceed:  
 No foot shall stir.

<sup>1</sup> *cordial n. and adj.*, stimulating drink or food.

<sup>2</sup> *ruddiness n.*, fresh healthy redness, usually of cheeks; reddish colour (*adj. ruddy*).

<sup>3</sup> *presently: arch. for immediately.*

<sup>4</sup> *resolve you: here prepare yourself.*

<sup>5</sup> *prote-st v.*, assert emphatically, usually against something (*n. protest: statement of dissent, disapproval*).

<sup>6</sup> *unlawful business: there may be a suggestion of witchcraft or magic in what Paulina is about to do.*

PAULINA: Music, awake her! Strike!

*A solemn music is heard, and Paulina addresses the statue.*

'Tis time; descend; be stone no more; approach;  
Strike all that look upon with marvel! Come;  
I'll fill your grave up;<sup>1</sup> stir; nay, come away;  
Bequeath to death your numbness, for from him  
Dear life redeems you! – You perceive, she stirs!

*The statue seems to come slowly to life, moves, comes down from the pedestal, and approaches Leontes, who watches spell-bound.<sup>2</sup>*

Start not! Her actions shall be holy as  
You hear my spell is lawful. Do not shun<sup>3</sup> her  
Until you see her die again, for then  
You kill her double. Nay, present your hand.  
When she was young you woo'd her; now in age  
Is she become the suitor!<sup>4</sup>

*Leontes takes the hands of Hermione held out to him, and starts in amazement.*

LEONTES: O! she's warm!

If this be magic, let it be an art  
Lawful as eating!

POLIXENES: She embraces him!

CAMILLO: She hangs about his neck!

If she pertain<sup>5</sup> to life, let her speak too!

POLIXENES: Ay; and make manifest where she has lived,  
Or how stol'n from the dead.

PAULINA: That she is living,  
Were it but told you, should be hooted at  
Like an old tale; but it appears she lives,  
Though yet she speak not. Mark, a little while.

<sup>1</sup> I'll fill your grave up: Hermione has, as it were, risen from the grave, so her grave, no longer required can be filled again with earth; i.e. she is to live instead of being buried in the grave prepared for her.

<sup>2</sup> spell-bound *adj.*, held by power of spell.

<sup>3</sup> shun *v.*, avoid in sign of dislike.

<sup>4</sup> suitor *n.*, man courting woman in marriage.

<sup>5</sup> pertain *v.*, belong.

(To Perdita:) Please you to interpose,<sup>1</sup> fair madam; kneel  
And pray your mother's blessing. (To Hermione:)

Turn, good lady,

Our Perdita is found.

*Perdita kneels before her mother, who turns to look upon her.*

HERMIONE: You gods, look down,  
And from your sacred vials<sup>2</sup> pour your graces  
Upon my daughter's head! – Tell me, mine own,  
Where hast thou been preserved? where lived? how found  
Thy father's court? for thou shalt hear that I,  
Knowing by Paulina that the oracle  
Gave hope thou wast in being, have preserved  
Myself to see the issue.

PAULINA: There's time enough for that;  
Lest they desire, upon this push,<sup>3</sup> to trouble  
Your joys with like relation. Go together,  
You precious winners all; your exultation  
Partake<sup>4</sup> to every one. I, an old turtle,<sup>5</sup>  
Will wing me to some wither'd bough, and there  
My mate, that's never to be found again,  
Lament till I am lost.

*With a closing speech by Leontes, the play ends.*

### KEY QUESTION

Show how step by step the feeling is increased that the statue is in some way alive.

<sup>1</sup> interpose *v.*, come or put in between (*n.* interposition).

<sup>2</sup> vial *n.*, arch. small vessel for liquid.

<sup>3</sup> upon this push: for the same reason, with the same excuse.

<sup>4</sup> partake: here share with others.

<sup>5</sup> turtle *n.*, here arch. for turtle-dove, common wild dove; usu. water tortoise.

## THE SPIRIT OF SHAKESPEARE

Thy greatest knew thee, Mother Earth;<sup>1</sup> unsoured  
 He knew thy sons.<sup>2</sup> He probed from hell to hell  
 Of human passions, but of love deflowered<sup>3</sup>  
 His wisdom was not,<sup>4</sup> for he knew thee well.  
 Thence came the honeyed<sup>5</sup> corner at his lips,  
 The conquering smile wherein his spirit sails  
 Calm as the God who the white sea-wave whips,  
 Yet full of speech and intershifting tales,<sup>6</sup>  
 Close mirrors of us: thence had he the laugh  
 We feel is thine, broad as ten thousand beeves<sup>7</sup>  
 At pasture! thence thy songs, that winnow<sup>8</sup> chaff<sup>9</sup>  
 From grain,<sup>10</sup> bid sick Philosophy's last leaves  
 Whirl, if they have no response – they enforced  
 To fatten Earth when from her soul divorced.<sup>11</sup>

GEORGE MEREDITH (1828-1909)

<sup>1</sup> Thy greatest knew thee, Mother Earth: Shakespeare's teaching was based on his understanding of Nature.

<sup>2</sup> unsoured he knew thy sons: Shakespeare understood mankind without becoming cynical: bitter in spirit, imputing worst motives (*n.* cynicism; *pers.* cynic).

<sup>3</sup> deflower *v.*, spoil, ravage.

<sup>4</sup> of love deflowered his wisdom was not: his wisdom was not of the kind which comes from despising human affection; i.e. his wisdom was warmly human.

<sup>5</sup> honeyed: sweet in expression.

<sup>6</sup> intershifting tales: one story leading on to and blending with another.

<sup>7</sup> beeves *n.*, arch. for cattle.

<sup>8</sup> winnow *v.*, separate grain from chaff (*see under*) by blowing.

<sup>9</sup> chaff *n.*, thin dry outer covering of grain (*hence* worthless stuff).

<sup>10</sup> winnow chaff from grain: *met.* show distinction between what has worth and what is worthless.

<sup>11</sup> bid . . . divorced: The image is of a powerful wind blowing the last leaves from a sickly tree, and leaving them to decay on the ground. The wind is Shakespeare's teaching, which is drawn from life itself; the tree is philosophy, which loses all value when not responding to the call of life, and not based on an understanding of nature. In bidding the 'last leaves whirl', Shakespeare utterly disproves such merely theoretic philosophy.

divorce *v.* and *n.*, separate what has been, or should be, united; *usu.* legally separate husband and wife.

## I LOVE ALL BEAUTEOUS<sup>1</sup> THINGS

I love all beauteous things,  
 I seek and adore them;  
 God hath no better praise,  
 And man in his hasty days<sup>2</sup>  
 Is honoured for them.

I too will something make  
 And joy in the making;  
 Altho' to-morrow it seem  
 Like the empty words of a dream  
 Remembered on waking.

ROBERT BRIDGES (1844-1930)

### EXERCISES

► A. 1. If you were producing *The Arraignment of Hermione*

- (a) How would you arrange the stage?
- (b) How would you group the actors, and what changes would you make as the scene progressed?
- (c) What instructions would you give to Leontes, Hermione, and Paulina as to their bearing, gestures, and expressions of voice at different stages of the scene so as to bring out both their essential characters and their temporary emotions?

2. If you were producing *The Statue*, what changes would you demand in the appearance and bearing of Leontes, Hermione, and Paulina so as to show, not merely the passage of time, but their spiritual development brought about by suffering?

3. In what ways does Meredith say that Shakespeare's teaching is the teaching of Nature?

<sup>1</sup> *beauteous* adj., poet. for beautiful.

<sup>2</sup> in his hasty days: in the hurry of work.

## 4. Appreciation:

(a) Read the following lines aloud, then comment on their imagery, rhythm, and phrasing in as far as these express character and emotion:

## i. If powers divine

Behold our human actions, as they do,  
I doubt not then but innocence shall make  
False accusation blush, and tyranny  
Tremble at patience.

## ii. My third comfort,

Starr'd most unluckily, is from my breast,  
The innocent milk in its most innocent mouth,  
Haled out to murder.

## iii. For as

Thy brat hath been cast out, like to itself,  
No father owning it – which is, indeed,  
More criminal in thee than it – so thou  
Shalt feel our justice, in whose easiest passage  
Look for no less than death.

## iv. Prithee, bring me

To the dead bodies of my queen and son.  
One grave shall be for both: upon them shall  
The causes of their death appear, unto  
Our shame perpetual.

v. This news is mortal to the queen. – Look down,  
And see what death is doing.

## vi. Thy tyranny,

Together working with thy jealousies,  
Fancies too weak for boys, too green and idle  
For girls of nine, – O! think what they have done,  
And then run mad indeed, stark mad; for all  
Thy by-gone fooleries were but spices of it.

## vii. A thousand knees

Ten thousand years together, naked, fasting,  
Upon a barren mountain, and still winter  
In storm perpetual, could not move the gods  
To look that way thou wert.

viii. Chide me, dear stone, that I may say, indeed  
 Thou art Hermione; or rather, thou art she  
 In thy not chiding, for she was as tender  
 As infancy and grace.

ix. You gods, look down,  
 And from your sacred vials pour your graces  
 Upon my daughter's head!

x. Go together,  
 You precious winners all; your exultation  
 Partake to every one. I, an old turtle,  
 Will wing me to some wither'd bough, and there  
 My mate, that's never to be found again,  
 Lament till I am lost.

(b) Comment on the incantational or spell-binding quality of the following lines:

i. O royal piece!  
 There's magic in thy majesty!

ii. Still, methinks,  
 There is an air comes from her: what fine chisel  
 Could ever yet cut breath?

(c) Compare the poems by Wordsworth and Meredith in this book. They are both sonnets in form, and treat of Nature. Write an appreciative criticism in comparison in the same manner as the introduction to *Ode to the West Wind* which contrasts the poetic qualities of Shelley and Keats.

#### 5. Paraphrase:

Express as far as possible in ordinary speech some of the quotations in Question 3, then show how your paraphrases lose in force and appeal by being turned from poetry to prose.

#### 6. Essay:

(a) Jealousy.

(b) I too will something make  
 And joy in the making.

## B. Form pairs of words by connecting an adjective in List I with a noun in List II:

I	hideous stark quaint rash narrow wanton	muddy sour primitive humble rocky blameless	ruddy mellow haunting profane rigorous tantalizing	rusty disfiguring spell-bound loyal paralysing catastrophic
---	--	--	---	--

II	hazard iron problem wine estuary devotion	caprice monster calamity fruit numbness madness	spectre blemish severity impiety strait tincture	fascination singularity abasement promontory superstition integrity
----	--	--	---	--

## C. Choose pairs of words, one from each list, showing their connexion in idea:

I	suitor trespass marvel spell	adultery fidelity probing cordial	conspiracy obstacle torture mediate	suspicion tardiness indictment overcharge
II	wonder surplus courtship delay	hindrance treason allegiance punishment	detection torment divorce surmise	fascination reconciliation arraignment stimulation

## D. Distinguish between the following:

I 1. cynic, sceptic, critic, stoic, mystic  
 2. liege, monarch  
 3. conjurer, magician  
 4. sire, dam  
 5. bastard, brat  
 6. foundling, changeling  
 7. spectator, spectacle  
 8. gallery, shrine  
 9. pedestal, basis, statue  
 10. chisel, chopper, sickle  
 11. vial, flask, beaker, pan  
 12. lace, string, web  
 13. jot, scrap, mite

14. chaff, grain, straw
15. commodity, stock
16. turtle, tortoise
17. realm, country
18. sessions, trial
19. oath, promise, vow
20. lustre, glister, glitter, twinkle
21. purgation, remedy, aperient
22. regret, remorse
23. transport, ecstasy, elation, rapture

**II**

1. continent, chaste
2. peerless, unique, singular

**III**

1. rack, flay
2. hale, drag
3. clasp, grasp
4. prate, chatter
5. languish, repose
6. quit, part
7. winnow, separate, divorce
8. interpose, mediate
9. upbraid, chide, reproach
10. beseech, petition, implore, solicit, prithee
11. vouchsafe, dispense, grant
12. gainsay, resist, deny
13. suppress, obliterate
14. pertain, appertain, belong
15. woo, wed

**E.** Show that the following words can be used with two or more meanings:

mate	lock	organ	temper
fit	pine	brush	bark
plot	brood	issue	peak
press	mount	line	boom
apt	steal	sound	save

**F.** What do you know of the following?

1. Ulysses, Achilles, Hercules
2. Socrates, Plato
3. Sybil, Apollo
4. Hades, Lethe, Cerberus

G. Put the following phrases into sentences so as to show their meaning:

1. face fell
2. cost life
3. fall to
4. on other terms
5. of late
6. last word
7. casting vote
8. on pain of
9. in the twinkling of an eye
10. fraught with
11. *ad inf.*
12. *par excellence*

H. Judge the rules or qualities of the following forms of verse from the examples given:

1. Sonnet: see poems by Shakespeare, Wordsworth, and Meredith.
2. Blank verse: see *Ulysses* and *Winter's Tale*
3. Heroic (or decasyllabic) couplet: see *Essay on Man*.
4. Octosyllabic couplet: see *Heaven*.
5. Ode: see *Ode to the West Wind* and *To a Nightingale*.
6. Lyric: see *Wander-Thirst, Sweet Content*, and *I Love all Beauteous Things*.

## REVISION EXERCISES

**A.** Go through the vocabularies and put the words, where possible, to the following tests:

1. Find other words of similar meaning.  
e.g. Crave: covet, desire, yearn.
2. Find words of opposite meaning.  
e.g. Despondency: hope, elation.
3. Give the negative.  
e.g. Similar: dissimilar.
4. Find other words of the same root.  
e.g. Analysis: analyst, analyse, analytic.
5. Distinguish between words of the same part of speech in  
No. 4.  
e.g. industrial, industrious (*adjs. from industry*).
6. Use as different parts of speech without changing the  
form.  
e.g. Arrest: The thief is under arrest. (*n.*)  
The police will arrest the thief. (*v.*)
7. Find completely different meanings.  
e.g. Lock: lock of hair.  
lock in a door.
8. Find words of the same spelling but different stress, and  
give their meanings.  
e.g. August: au·gust (the eighth month).  
augu·st (majestic).
9. Find words which differ in meaning from their root word.  
e.g. Apprehensive (uneasy) *from apprehend* (seize).
10. Use both in literal and metaphorical sense.  
e.g. Parasite: The caterpillar is a parasite (*lit.*).  
An idler is a parasite on society (*met.*).

**B.** Find personal nouns in the vocabularies, and describe the work or characteristics of the people to whom these nouns are applicable.

e.g. Psychologist: A psychologist is a scientist who studies the working of the mind.  
Sceptic: A sceptic is a man who doubts or disbelieves until he receives proof.

## C. Name as many examples as you can of the following:

1. Good qualities	6. Happy feelings
2. Bad qualities	7. Unhappy feelings
3. Thought	8. Violent feelings
4. Will	9. Gentle feelings
5. Actions	10. Bodily feelings

## D. Find all the new words relating to the following, and make a simple sentence with each word:

1. The body	8. Land, sea, and weather
2. Clothes	9. Vegetation
3. Implements	10. Living creatures
4. Buildings	11. Illness and medicine
5. Shops	12. Law
6. Furniture	13. Science
7. Ships	14. Literary devices

## E. Say where the following occur, and explain their significance with reference to their context:

1. Notwithstanding this 'possession' . . . never was the claim of any duty, never was the call of another for help, neglected for an instant.
2. He is too strong for small artifices.
3. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for.
4. Our country is more to be valued and higher and holier far than mother or father or any other ancestor.
5. 'The forehead declares, "Reason sits firm and holds the reins, and she will not let the feelings burst away and hurry her to wild chasms."'
6. 'Once upon a time people were still anxious about that disease of Idleness.'
7. Their emotion is not linked up with the future or the past as in a human mind.
8. Why, said he, should they choose life, seeing it is attended with so much bitterness.

9. With a shrewd air he would inform us that he was about to put the savings of a voyage into an advertised trap which a country parson would have stepped over without a second contemptuous glance.
10. Some maintain that man has at least as many instincts as any of the animals, and assign them a leading part in the determination of human conduct and mental process.
11. There ought to be pictures in it, so that one could lie back and contemplate them.
12. We happen to be the most successful experiment, but we are not therefore the most beautiful or the most ingenious.
13. 'I will show you a heroine as plain and as small as myself, who shall be as interesting as any of yours.'
14. I met his eyes with a comical expression in them, which warned me against another exhibition of extinct commercial morality.
15. 'Sell your horse, and I will furnish you with a much better one to ride on.'
16. Because they were good workmen they thought that they also knew all sorts of high matters.
17. He devastates his own kingdom in the wantonness of his force.
18. They shall obtain joy and gladness, and sorrow and sighing shall flee away.
19. Another of my inventions is the Progress Indicator.
20. 'It depends on yourself to stretch out your hand and take it up; but whether you will do so, is the problem I study.'
21. Now more than ever seems it rich to die.
22. Those eyes unravel the coil'd night.
23. Tears shed there  
Shall be my recreation.
24. God hath no better praise.
25. The glory, jest, and riddle of the world.
26. The old ships draw to home again, the young ships sail away.
27. Some work of noble note may yet be done.

28. This life cannot be All, they swear,  
For how unpleasant if it were!
29. Be through my lips to unawakened earth  
The trumpet of a prophecy!
30. Thence came the honeyed corner at his lips.
31. Would you not deem it breathed, and that those veins,  
Did verily draw blood?
32. Art thou rich, yet is thy mind perplex'd?
33. It is the star to every wandering bark,  
Whose worth's unknown, although his height be taken.
34. We have given our hearts away, a sordid boon.
35. How dull it is to pause, to make an end,  
To rust unburnish'd, not to shine in use.
36. Fast-fading violets cover'd up in leaves.
37. You speak a language that I understand not,
38. Wild spirit, which art moving everywhere;  
Destroyer and Preserver: hear, oh hear!
39. Fat caterpillars drift around,  
And Paradisal grubs are found.
40. Her game in thy tongue is called Life,  
As ebbs thy daily breath;  
When she shall speak, thou'l learn her tongue  
And know she calls it Death.

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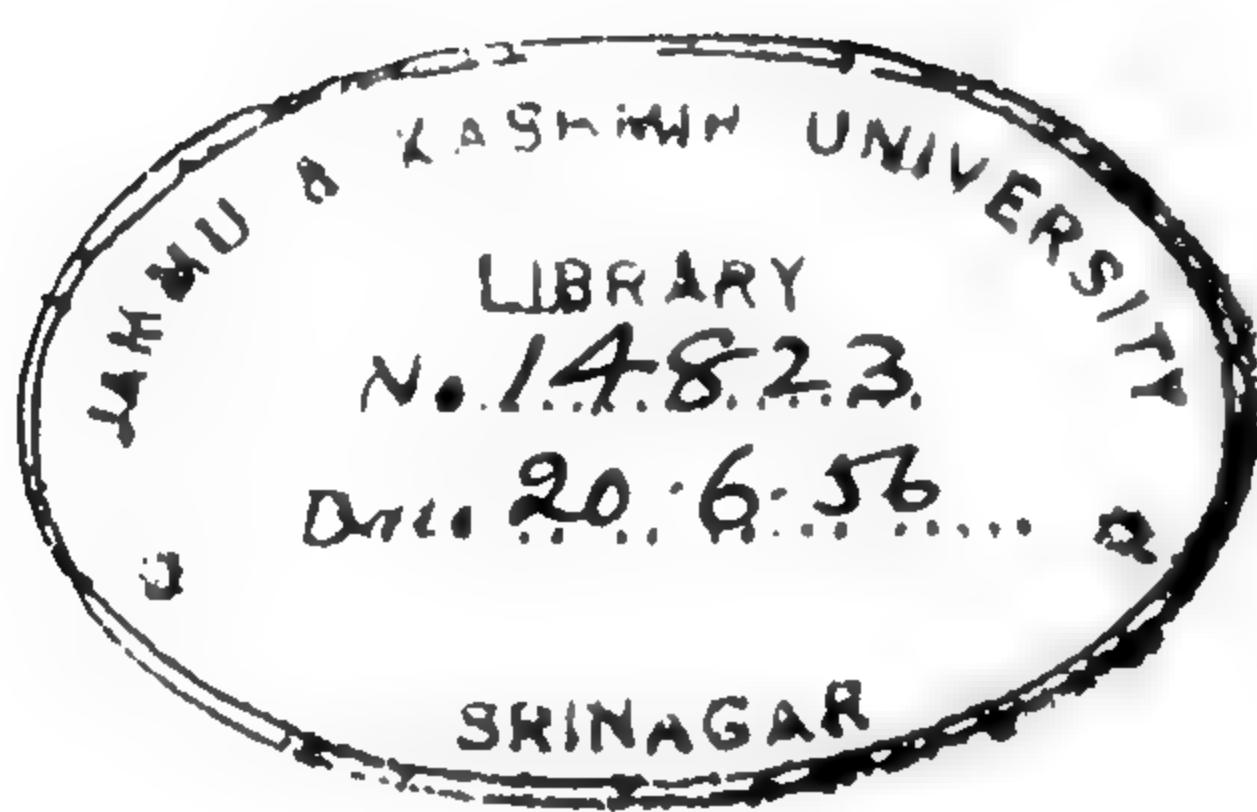
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